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CATALOGUE

1

ALLAIS (D.).

HISTOIRE DES SEVERAMBES, Peuples Qui Habitent une Partie du troisieme Continent, communement appelle La Terre Australe. Contenant une Relation du Gouvernement, des Moeurs, de la Religion, & du Langage de cette Nation, inconnue jusques a present aux Peuples de l'Europe. Nouvelle Edition, reveue & corrigee. *A Amsterdam, Aux depens d'Estienne Roger, Marchand Libraire, chez qui l'on trouve un assortiment general de Musique. M.D.CCXVI.*

8vo. 2 vols. 1716.

*** These little volumes were bound for Elizabeth Farnese, Queen of Philip V of Spain.

The binding is of brown mottled calf. The sides are framed with a three-line gilt fillet, stopped at the corners. The back is fully gilt with a flower spray in each panel, surrounded with stars and curved tools. The edges of the leaves are gilt, and the boards are lined with marbled paper. In the centre of each cover is a large Armorial device containing two oval shields side by side. The Arms on the first are, Quarterly 1 and 4, Gules, a tower triple-towered or (Castile); 2 and 3, Argent, a lion rampant gules, crowned or (Leon). In the base point, Argent, a pomegranate or (Granada); 2, Or, paly of four gules (Aragon), impaling, per saltire 1 and 4, Or, paly of four gules, 2 and 3 Argent, an eagle sable (Aragon-Sicily); 3, Bendy or and azure, a bordure gules (Burgundy Ancient), impaling per band or, a lion sable, armed and langued gules (Flanders), and in chief Gules, a fess argent (Austria); 4, Argent, an eagle displayed gules, crowned and armed gules (Tyrol); impaling per bend, Sable, a lion or, armed and langued gules (Brabant), in chief Azure, semée de fleurs-de-lys or, a bordure compony gules and argent (Burgundy Modern). Over all an escutcheon, Azure, three fleurs-de-lys or (Anjou). The Arms on the second shield are, Or, six fleurs-de-lys azure, three, two, and one (Farnese). The Arms are those of Philip V and his second wife, Elizabeth Farnese, the heiress of Parma. Round the two shields are the collars of the Orders of the Saint-Esprit and of the Golden Fleece, and above them the Royal crown.

£20

1216319

2

ALMANACH ROYAL, Année M.DCC.LXXXII. Presenté à sa Majesté pour la premiere fois en 1699, par Laurent D'Houry, Ayeul de l'Editeur.

8vo. *Paris*, 1782.

*** Bound for the Duchesse d'Orléans.

This binding, by *François Gaudreau*, is of red morocco of very superior quality. Round the sides runs a three-line gilt fillet, and at each corner is stamped a fleuron. The back has raised bands, and in each panel is a flower-spray within dots, circles, and foliate tools. The top and bottom panels are finished off with pallets. The edges of the leaves are gilt, and the boards lined with blue paper. In the centre of each cover is an Armorial device consisting of two shields side by side. On the first are the Arms of the Dukes of Orléans, Azure, three fleurs-de-lys or, a label argent; on the second the Bourbon Arms, Azure, three fleurs-de-lys, with a baton in bend sinister. The shields are in ornamental frames, surrounded by wreaths, and over all is a crown. The device is that of Louise Marie Adelaide de Bourbon-Penthièvre, daughter of the Duc de Penthièvre and Marie Thérèse Félicité d'Este, and granddaughter of Louis Alexandre de Bourbon, Comte de Toulouse.

£25

3

AMERICA.—RECUEIL D'ESTAMPES. Representant les differents evenements de la Guerre qui a procure L'Independence Des Etats Unis De L'Amerique.

4to. *Red morocco. Paris*, 1780.

*** *Top edges gilt, other edges entirely uncut.*

Contains engraved title-page and 16 beautiful engravings by Godefroy, Fauvel, Le Barbier, Le Paon, Marillier, and Lanson, engraved by Godefroy and Ponce.

This issue appears to be *earlier* than that described by Cohen-De Ricci. The wording of the title-page is not the same.

£50

4

ANNE (QUEEN).

THE PIETY AND BOUNTY OF THE QUEEN OF GREAT BRITAIN with the Charitable Benevolence of Her Loving Subjects, towards the Support and Settlement of the Distressed Protestant Palatines.

4to. *C. Bill and executrix of T. Newcomb. London*, 1709.

*** *Bound for Queen Anne*, probably by Churchill. It is of blue morocco, richly gilt. The main design on the cover consists of a double panel, the outer formed by a two-line fillet, and the inner by a three-line fillet. The inside of the inner frame is tooled with a broad roll of spiral branches with leaves and flowers. From the outside of the outer frame at top and bottom and the middle of the sides extends a large triangular mass of gilt ornament built up with a number of curved dotted tools, and

at each corner is a large gilt fleuron. In the centre of the inner panel, within a frame formed by four cherubs' heads surmounted by the Royal crown, is the Royal monogram A R, between palm branches, and this device is repeated at the four corners of the inner panels. The panels of the back are gilt, and the boards are lined with gilt and coloured paper. *William Churchill held the appointment of Royal bookbinder at this period.*

£42

5

APPOLLONIUS RHODIUS.

ARGONAUTICA.

8vo. *Aldus, Venice,* 1521.

*** The First Aldine Edition.

The Syston Park copy, bound by Walther.

It is in straight-grained red morocco. Round the sides runs a single gilt line, and the back, which is flat, has bands made also with a single line. The boards are lined with marbled paper and the edges of the leaves are gilt. In the centre of each side is stamped a copy of the Aldine device in a frame of twisted ropework. On the inner boards is the bookplate of Sir John Thorold (1734-1815) of Syston Park.

(For other volumes printed by Aldus see *supra* Aristophanes, Ausonius, Homer, Pausanius, Poliziano, and Valerius Flaccus.)

£20

6

ARISTOPHANES.

COMOEDIAE NOVEM.

4to. *Aldus, Venice,* 1498.

*** *A superb copy, with some uncut leaves, of the Editio Princeps of Aristophanes.*

In 1639 it was in the library of the Jesuit College at Brussels, and contains an inscription to this effect.

The *Editiones Principes* of the Classics, especially those in Greek, have a value apart from their rarity and an interest beyond their typographical excellence and beauty.

In the printing of this book two Greek types have been used, the large original type and the smaller copied from it. It is the last book in which Aldus' large type was employed.

This is probably the largest copy in existence of this famous Classic.

It measures 8½ by 12¼ in., and contains some uncut leaves.

The binding is half-calf of about 80 to 100 years ago, but this copy has never been either washed or pressed.

£110

7

AUSONIUS (DECIUS MAGNUS).

OPERA.

8vo. *Aldus, Venice*, 1517.

*** The First and only Aldine Edition.

Bound in seventeenth-century French red morocco. Round the sides runs a two-line gilt fillet stopped at the corners with a small circle, and with a very small gilt ornament at each interior angle. The panels of the back have a gilt ornament in the centre enclosed in a gilt frame with small corner tools. The boards are lined with marbled paper and the edges of the leaves are gilt.

£20

8

BACON (FRANCIS).

THE HISTORIE OF THE RAIGNE OF KING HENRY THE SEVENTH. Engraved portrait of Henry VII by John Payne.

London Printed by W. Stansby for W. Lownes and W. Barrett.

Small folio. 1622.

*** The extremely rare (and hitherto undescribed) *First issue of the First Edition, containing many differences from the ordinary First impressions.*

A superlatively fine copy in the original calf binding.

There are very many differences of spelling, and in the founts of the italics. In very numerous instances the italic capitals A, B, C, E, H, I, K, S, T, W, and Y differ, and in the small italic types the final e, n, and st vary. And in a few cases words which are printed in italics in the present issue are printed in roman type in the ordinary issue.

The differences in spelling are chiefly in that of "he" and "be."

This extremely important volume is rendered additionally valuable because of the *insertion of an Original letter, signed and subscribed by King Henry VII, addressed to his brother-in law, Louis XII of France. It is dated "From our town of Redying [Reading] 11th October."*

This precious Letter is of great historical importance and interest. After the usual compliments, Henry acknowledges letters dated from Blois 20th September last. Henry notes that Louis has informed his Squire of the body, Mathieu Basgnier, now Ambassador in France, of various Reports that have reached him, though he does not believe them; and wonders that the Sieur de la Guntuze should so often send such Reports which are but lies. It is not the first time he has tried to cause dissension between them. Henry rejoices that Louis declares that he does not, and never will, believe them; he has written more fully to the Ambassador. He thanks Louis cordially for warning him of these reports and for the honourable reception and favours bestowed on his Ambassador.

Signed and subscribed in the King's autograph, "Your good and loyal Brother Henry R."

A full Collation of the differences between the two issues accompanies the volume.

(c) £150

9

BARCLAY (JOHN).

ARGENIS.

8vo. 2 vols. *Hackius, Leyden*, 1664-9.

*** *Bound by Duseuil.*

This very choice copy (*which was formerly in the Beckford library*) is ruled with red lines and is in red morocco. The sides are edged with a three-line gilt fillet stopped at the corners with a rosette. The back is fully gilt with a fleuron in the centre of each panel surrounded by ornamental tooling.

The *doublures* are of red morocco with a broad gilt frame made with a roll of flower-and-leaf pattern. The end leaves are of marbled paper, and the edges of the leaves are marbled under the gold.

£75

10

BARCLAY (JOHN).

SATYRICON.

8vo. *Hackius, Leyden*, 1674.

*** *Bound by Duseuil.*

This very choice copy (*which was formerly in the Beckford library*) is ruled with red lines and is in red morocco. The sides are plain except for a three-line gilt fillet running round the edges and stopped at the corners with a rosette. The panels of the back have a gilt fleuron in the centre within a framework of curved and small tools.

The *doublures* are of red morocco with a gilt border of flower-and-leaf pattern. The end leaves are of marbled paper, and the edges of the leaves are marbled under the gold.

£40

11

BARRÊME (F.).

LE LIVRE NECESSAIRE POUR LES COMPTABLES, Advocats, Notaires, Procureurs, Tresoriers ou Caissiers, & generalement à toute sorte de conditions.

8vo. *Paris*, 1704.

*** Bound for the Duchesse de Maine in red morocco, with a three-line fillet running round the sides. The back is fully gilt, each panel containing a fleuron in the centre within a frame of stars and dots, and between curved corner-pieces. The bands are tooled with a pallet. The volume has marbled end papers, and the edges of the leaves are marbled under the gold. In the centre of each cover is an Armorial device containing two oval shields side by side. The first contains the arms of France, Azure, three fleurs-de-lys or, charged with a baton bendways, for Bourbon, Duc

de Condé; the second has also the arms of France, with the baton in bend sinister for Bourbon, Duc de Maine. Over the shields is a Ducal crown, and round them runs the knotted cord, or *cordelière*, the emblem of a Widow. The device is that of Anne Louise Benedicte de Bourbon, Duchesse de Maine, granddaughter of Louis de Bourbon, le Grand Condé.

An Autograph letter of the Duc de Maine is inserted.

Only nine other examples of the Duchesse de Maine's library are recorded.

£20

12

BATTEUX (ABBÉ).

LES QUATRES POETIQUES: d'Aristote, d'Horace, de Vida, de Despréaux, avec des traductions et des remarques par M. l'Abbé Batteux.

8vo. 2 vols. *Michel Lambert, Paris*, 1771.

*** Bound for the Duchesse de Richelieu in olive morocco.

The sides are quite plain except for a three-line fillet running round the edges. The back is flat with bands, and the panels have a flower-spray in the centre between dots and small foliate tools. The boards are lined with marbled paper, and the edges of the leaves are gilt. In the lowest panel of the back is a small Armorial device. The Arms on the shield are: Azure, a cross gules (Genoa), on an escutcheon, Argent, three chevrons gules (Richelieu). The device is that of the Duchesse de Richelieu, wife of Louis François Armand du Plessis de Wignerot, Duc de Richelieu.

These volumes are illustrated with a superb frontispiece by Cochin, engraved by A. Saint-Aubin.

£40

13

BAXTER (RICHARD).

A TREATISE OF SELF-DENIAL.

Small 4to. *Robert White for Nevill Simmons, London*, 1660.

*** In a very choice *Mosaic* binding of the *Restoration* period.

It is of black morocco, and round the sides runs a very elaborate border made up of ornamental tools separated by flowers. Within this is a large panel containing four corner-pieces of white morocco and a centre-piece of red morocco, all of irregular outline, and entirely covered with intricate curved gold tooling. In the intervening space are gilt spangles and acorns. The panels of the back have each an oval centre-piece of coloured leather stamped with a rose and surrounded with gilt ornaments, acorns, and tulips. The boards are lined with marbled paper, and the edges of the leaves are gilt.

This beautiful copy has also been ruled throughout with red lines, and was probably especially prepared for Presentation to one of the Author's patrons.

(c) £80

14

BERNARD.

L'ART D'AIMER, Et Poesies Diverses De M. Bernard.

8vo. *Red morocco. Paris*, 1775.

*** *Top edges gilt, other edges entirely uncut.*

Collation: Engraved title-page by Bacquoy; Text, 188 pp. (189 and 190, Table des Poesies); plus 7 full-page engravings by Bacquoy, Gaucher, Ponce, and Patas, after Martini and Eisen.

The above collation is given as this is, apparently, *an undescribed edition.*

Cohen-De Ricci only call for 3 full-page engravings.

£15

15

BERTHIOT.

CONTI (La Princesse de). LETTRES.

8vo. *French Manuscript. Circa* 1670.

*** *A very beautiful* (*signed*) *Manuscript by Berthiot,* who was probably a pupil of Jarry.

This very interesting volume contains certain Letters written by the Princesse de Conti and by her Husband. The writers were Armand de Bourbon, Prince de Conti, and his wife, Anne Marie Martinozzi.

The Manuscript commences with a delicately illuminated title-page in gold, red, and black, in roman capitals, having at the bottom the signature "*De la plume de C. Berthiot.*"

On the reverse of the leaf is a *Dedication* in five lines of verse to the Lady for whom the volume was written.

Besides the title-page the Manuscript contains 115 leaves. It is written in an italic hand, a gilt frame enclosing each page, and ornamental head and tail-pieces to each section.

The volume is bound in contemporary red morocco. The sides are quite plain except for a single blind line running round the edges, and the back, which has raised bands, is also quite plain.

The *doublures* are of red morocco, with a narrow gilt roll-produced ornamental border. The edges of the leaves are gilt.

The binding is, in all probability, by *Boyet.*

(c) £300

16

BIBLIA LATINA.—Cum prologis S. Hieronimi et interpretationibus nominum Hebraicorum.

An Illuminated French Manuscript on Vellum.

8vo. *Old green morocco. Circa* 1150.

*** This very choice twelfth-century French Manuscript is written on 544 leaves of the very finest thin vellum, with two columns to the page and fifty lines to the column.

The ornamental letters throughout are in red and blue, with light pen-drawn ornaments extending up and down the margin of the opposite colour to the letter itself, while at the commencement of each book is a larger and more elaborate initial, worked in both colours, with curved ornament inside and more elaborate marginal ornament, also in two colours.

The Manuscript commences with the Preface of St. Jerome, the Author of this revision, and before each Book is a short Prologue. The text of the Bible ends on leaf 500, and it is followed, immediately, by the "Interpretationes Biblie," which concludes on the recto of leaf 540. At the foot of the last column are nine lines of Invocations to the Blessed Virgin, each line divided into two parts ending with a similar rhyme. The eight pages following contain the Kalendar, and the last page a Table for finding Easter.

French Manuscripts of this very early period are of great rarity, but when absolutely complete (such as the present Manuscript) they are superlatively rare.

£250

17

BIBLE (*Hebrew*).

Royal 8vo. 4 vols. *R. Estienne. Paris,* 1539-44.

*** *Bound for the Cardinal de Bourbon, "Charles X." The binding is probably the work of Nicolas Eve (the first).*

The present exceptionally beautiful and important copy is ruled with red lines, and is in black morocco. The sides are plain except for a three-line border, each line separately tooled. The backs are flat with a similar border running round them. The linings are of white paper, and the edges of the leaves are gilt.

On the backs are two devices. The upper has the Arms of France with a "Baton peri," or a baton which does not extend the full extent of the shield; this is surmounted by a Cardinal's hat.

The lower device has a lily branch surrounded by the motto, "Superat candore et odore."

These are the devices used by *Charles, Cardinal de Bourbon, who, in* 1589, *was put forward by the Guise party as King with the title of "Charles X."*

This splendidly printed Edition of the Hebrew Bible is the First which was issued by Robert Estienne.

The parts comprising it were printed separately, and at such a distance of time (1539-1544) from each other that *complete copies (such as the present) are extremely difficult to obtain.*

Later, this beautiful copy was in the library of the noted collector, Miss Mary Richardson Currer, of Eshton Hall, Craven, Yorkshire, and has her armorial bookplate. Dibdin, in his " Reminiscences of a Literary Life," gives a long account of her library, well as two full-page illustrations of it.

Inserted in volume one is an extremely important Holograph Letter, signed, from the Cardinal to Catherine de Medicis. The two were determined enemies.

(c) £350

18

BIBLIA LATINA.

Small 4to. *H. Middleton for W. Norton, London*, 1585.

*** This unique and very remarkable *Masonic* binding, executed in 1769, is of red morocco most elaborately decorated.

On the sides are large curved corner-pieces tooled with a number of small dies, and between them a deep border-frame of large floral and smaller tools. The panels of the back are elaborately gilt with a variety of tools. The boards are lined with marbled paper and the edges of the leaves gilt. In the centre of the front cover, within an oval frame of cherubs' heads and other tools, is the inscription, " The Well Chosen Lodge," and, above it, between the square and compasses, " No. 444."

On the other cover, within a similar frame and below the square and compasses with " No. 444," is the inscription, " Constituted 26th April 5679."

The Well Chosen Lodge, No. 444, was formed at Naples on 26 April 1769. The Lodge had not been in preliminary working before formal opening, as was sometimes the case in those early days, because it does not figure in the " Engraved Lists " for 1766 and 1767. The year following the Foundation, 1770, the Lodge number was changed to 379; to 292 in 1780, to 293 in 1781, and to 245 in 1792. The Warrant for the Lodge was granted to Prince Caramanica, and others, at Naples. The Prince became Grand Master of the National Grand Lodge in 1775, when the Well Chosen Lodge, and another " in his Sicilian Majesty's Regiment of Foot No. 433 " were pronounced clandestine by that body, presumably because they were working under the Grand Lodge of England. Their isolated position probably led to the appointment by the Duke of Beaufort, Grand Master of England in 1770, of a Provisional Grand Master for Naples and Sicily. But previously, Lord Blaney, Grand Master of England from 1764 to 1767, had appointed Don Nicholas Manuzzi to be Provisional Grand Master for Italy. In 1776, when Diego was elected Grand Master of the National Grand Lodge of the Two Sicilies in succession to Prince Caramanica, both the English Lodges affiliated with that body.

This copy was specially bound, almost certainly by *Roger Payne*, and presented to the Well Chosen Lodge on its foundation for use at Initiation and other functions.

£120

19

BIBLE.—PENTATEUCH, MEGILLOTH, HAFTAROTH. Toledot Aharon.

8vo. 3 vols. *Giovanni da Gara, Venice*, 1590-1.

*** *These three volumes are enclosed in an Unique and extremely decorative contemporary Venetian binding.*

It is of vellum, richly inlaid with scarlet, green, and purple.

In the centre of the sides is a golden Sun bearing the name of Jehovah, enclosed in a scalloped circle of green strapwork, each semicircle containing a Cherub with folded wings. From the top and the bottom of the circle the strapwork extends down the sides, forming double panels, the spaces between the strapwork and the sides being coloured purple, and covered with curved dotted tooling with formal leaves and flowers, The whole of the rest of the side is coloured scarlet, and the inner spaces tooled with long sprays ending in tulips. The back is without colour, and the panels are filled with dotted curved ornaments. The edges of the leaves are gilt, and ornamented with a pattern at the corners. The boards are lined with marbled paper.

No other copy of the Hebrew Bible having the name of Jehovah stamped on the binding is recorded.

There is no copy of this Edition in the British and Foreign Bible Society's Collection of Hebraica.

(C) £250

20

BIBLE (*Hebrew*).

8vo. 2 vols. *Joseph Athias, Amsterdam*, 1661.

*** The *First* Hebrew Bible which has the verses numbered throughout.

The present beautiful copy, which is in its original French binding, is very choicely bound in two volumes, and is ruled throughout with red lines. The binding is of red morocco, and the sides are edged with a three-line gilt fillet. Within is a panel, the outer border a single line, and the inner a double. From each corner springs a large gilt fleuron, and from the centre of the four sides extends a triangular ornament made up of small curved tools. On the inner side of the panel is a gilt roll-tooled border of conventional flower-and-leaf design. The back is fully gilt, each panel containing a centre ornament surrounded by a framework of curved tooling. The boards are lined with marbled paper, and the edges of the leaves are gilt.

£42

21

BIBLE (THE HOLY). Containing the Old Testament and the New, Newly translated out of the Original Tongues.

4to. *John Hayes, Cambridge*, 1673.

*** Bound for Lady Cholmondely.

A splendid and very unusual copy in a binding of red morocco most elaborately tooled. Round the sides is a border made with a large tool filled with a delicate

pattern of curved foliage and leaves, and from the junction of each springs a tulip between branches. The space between the frame is occupied by a series of panels, one within the other, and alternately square and diamond-shaped. The innermost, which is diamond-shaped, contains the initials E.C. and a Viscountess's coronet between acorns and tulips. This is enclosed in a plain square panel, which, in its turn, is in another diamond-shaped one covered with rich gold tooling and leaves, flowers, and branches. The square panel which contains it is tooled with two of the most popular tools of the period, the curved " draw-handle " and the tulip, and with another very uncommon one of a pear with two leaves, the rest of the space being filled with dotted fleurons of various sizes, circles, and dots. At the exterior corners of this panel are fleurons from which spring long branches, and at the sides and head and foot are triangular-shaped masses of scale work. This is contained within a frame made with a dotted fillet and a series of small curves. The back is fully gilt, the panels tooled alternately with a formal diamond-shaped ornament within curves, and with a curious design, worked from pallets, of seated figures playing musical instruments, and various animals, all within curved sprays of foliage. The boards are lined with marbled paper, and the edges of the leaves are gilt. The book throughout has been ruled with red lines.

The pedigree of this volume is quite complete. It was originally bound for Elizabeth, the wife of Robert Cholmondely of Cholmondely, created a Viscount in 1661. Her initials and coronet are upon the binding. She died in 1692, and the volume passed to her son Hugh, second Viscount, who died in 1724, and who was succeeded by his brother George, who died in 1733. From George it passed to his third son James, a noted Soldier, born in 1708, who married Lady Penelope Barry, daughter of the Earl of Barrymore. In 1751 it was given as a Wedding present by Lady Penelope Cholmondely to her goddaughter, Elizabeth Statham, on her marriage with William Harper.

(c) £80

22

BIBLE (*Hebrew*).

12mo. 6 vols. *Amsterdam*, 1720.

*** The present copy is enclosed in a most remarkable Contemporary binding of brown calf. The work is Dutch, and must have been executed by one of the leading Binders of the period.

The sides are edged with a fillet, and within this is a border made with two ornamental tools used alternately. In the upper part is a design of a large Crown supported by two Winged figures, each holding in the other hand a garland. Below the Crown is an oak spray, and the whole is scattered with stars. In the centre is an oval frame with the figure of a crane holding a snake, above which is the name of the Owner, in Hebrew letters, " David ben Hayyim." In the lower part of the side is a large gilt ornament.

There are three small Engravings, the first of Hannah and Samuel, with the text " And she called his name Samuel," the second of the Finding of Moses, with the text " And she called his name Moses, and she said, because I drew him out of the water,"

and the third some passage in the life of David. The beautifully engraved title-page to the last volume is by Bernard Picart.

There is no copy of this Edition in the British and Foreign Bible Society's library.

(C) £45

23

BOOKE OF CERTAIN CANONS, concernyng some parte of the discipline of the Churche of England. In the yeare of our Lord. 1571.

At London Printed by John Daye, dwellyng over Aldersgate. Cum gratia & Privilegio Regiae Maiestatis.

4to. *Blue morocco.* 1571.

*** The Canons or "Certayne articles" contained in the present book were agreed upon by Archbishop Parker and the Bishops in a Synod begun at St. Paul's Cathedral in London on 3rd April 1571. They number ten, and treat "Of Byshops; of Deanes of Churches; of Archdeacones; of Chauncelors, etc.; of Churchwardens; of Preachers; of Residence; of Pluralities; of Scholemasters; and of Patrones and Proprietaries." At the end of the book, and not included in the List of Contents, is "The forme of the sentence of excommunication" which is to be pronounced upon any member of the Church who is openly accused of adultery. This is printed in very much larger type than the rest of the book.

The present copy is an especially large, fine, and clean one.

£20

24

BOTTONNIUS.

ALBERTINI BOTTONNI NOBILIS PATAVINI PHILOSOPHI AC MEDICI, Theoricam Ordinariam in Academia Patavina Interpretantis. De Morbis Muliebribus.

Small 4to. *Patavii apud P. Meietum*, 1585.

*** This copy, printed on *large and thick paper*, was elaborately bound for presentation to RUDOLPH II, son of Maximilian II, who became Emperor of Germany in 1576. *Examples of his library are of excessive rarity.*

The binding is of red morocco, elaborately tooled, the whole side being covered with curved sprays of foliage springing from the centre and worked into an elaborate pattern. Some of the enclosed spaces have a dotted background. In other blank spaces gilt roundels have been stamped. *In the centre of the front cover are the letters RO.IM.II.* for Rodolphus Imperator II. The whole design is enclosed in a frame made by an ornamental fillet within a double gilt line, which effect is heightened by the use of additional blind tooled lines. The back has raised bands with a small gilt ornament in each panel. The edges are gilt. The larger leaf tools used on this binding are gracefully designed, and some are azured.

(C) £60

25

BOURDALOUE (LOUIS).

OEUVRES.

8vo. 4 vols. *Rigaud, Paris*, 1707.

*** These four volumes, bound by *Padeloup* for *Marie Anne de Bourbon*, are in a particularly splendid binding of blue morocco.

The sides are framed with a two-line gilt fillet edged with a small ornamental roll within which is a deep rich dentelle border. The panels of the back have a fleuron in the centre surrounded by stars, while the rest of the panel is filled with various curved and other tools.

The *doublures* are of a deep rich red morocco, with an ornamental gilt roll-tooled frame. The end leaves are of white paper, and the edges of the leaves are marbled under the gold.

The workmanship (and especially the forwarding) of these bindings is of the highest possible excellence. *No better examples of Padeloup's exist.*

The volumes contain the autograph: "Soeur de Bourbon" in a bold hand on the fly-leaves. The signature is that of Marie-Anne-Gabrielle-Eléonore, daughter of Louis de Bourbon and of Louise Francoise, a daughter of Louis XIV. She was born in 1690, and in 1707 entered a Convent, becoming, in 1723, Abbess of St. Antoine de Champs-les-Paris.

The first volume contains a portrait of Bourdaloue engraved by C. Simoneau after a painting by Jouvenet.

(C) £375

26

BROE (SAMUEL DE).

HISTOIRE DE TRIUMVIRAT D'AUGUSTE, MARC ANTOINE ET LEPIDUS.

12mo. 2 vols in one. *Paris and Amsterdam*, 1694.

*** Bound for the Comtesse de Verrue.

This volume is a souvenir of the most famous of the Lady book collectors of France at the beginning of the eighteenth century, the Comtesse de Verrue.

It is of red morocco with a triple-line gilt fillet running round the sides. The back is covered with a profusion of very delicate tooling, worked with small sprays, leaves, stars, dots, and rosettes, producing a very rich and uncommon effect. The edges are marbled under the gold, and there are marbled end papers. In the centre of each cover is an Armorial device, containing two oval shields side by side. The first contains the arms, Argent, a cross between four lozenges sable (Verrue); the second, Quarterly 1 and 4, Or, a lion rampant gules, armed, langued, and crowned azure (Luynes); 2 and 3, Gules, nine mascles or (Rohan). The shields are within an ornamental frame through which is twined a Widow's *cordelière*, which springs from the Coronet above.

£30

27

BURNET (GILBERT), *Bishop of Salisbury.*

SOME LETTERS containing an account of what seemed most remarkable in Switzerland, Italy, etc.

8vo. *Abraham Acher, Rotterdam*, 1686.

*** *Bound by Magnus, the greatest of the Dutch bookbinders. The Elseviers employed him to bind their choicest Presentation copies, notably the Virgil of* 1676, *which they presented to the Dauphin, son of Louis XIV.*

The present copy is in a fine binding of orange-red morocco fully gilt. Round the edge of the covers is a frame made with a broad ornamental roll, bordered on the inside with a gilt fillet. At each interior corner is a large triangular tool of spirals of foliage and flowers. The centre ornament, which covers most of the sides, is built up with large fleurons delicately and skilfully arranged together, the rest of the space is dotted with mullets, rosettes, and circles. The back has raised bands and in each panel is a gilt flower spray within an ornamental framework, the edges of the boards are gilt with a roll.

This, the First Edition, must be very rare, for the Writer on Burnet in the "Dictionary of National Biography" gives the First Edition as 1687.

(C) £40

28

BUSSY-RABUTIN (ROGER DE).

HISTOIRE ABRÉGÉ DE LOUIS LE GRAND.

12mo. *F. et P. Delaulne, Paris*, 1699.

*** The Contemporary binding is of dark claret-coloured morocco. The sides are quite plain except for a single blind-tooled dotted line running round the edges, and a very small fleuron in each corner. The back has raised bands, and each panel is bordered with the same dotted fillet, with a small gilt tool in the corners representing a three-pointed frame. This latter is a survival of an emblem, the "cloven tongues like as of fire" of the Holy Ghost, which is sometimes found stamped on French Royal bindings, probably in reference to the Order of the Saint-Esprit.

The *doublures* are of the same coloured morocco, and have a broad gilt roll-worked frame, with a lily pattern. The end leaves are white paper, and the edges of the leaves are marbled under the gold.

This style of binding, very plain except for the very small gilt tools, is very rare. The bindings of this period had usually absolutely plain sides, or were edged with a triple-line gilt fillet.

£25

29

BYRON.

A Collection, consisting of 4 of his *unpublished* LETTERS, also various important Letters concerning him.

BYRON (LORD). Holograph Letter, signed "B." 1 *page*, 8vo. *2nd October* 1813. To John Murray (his Publisher), concerning some lost lines (in "The Giaour"): "The lines are certainly *lost*, there is no proof of them whatever. There were 82 sent on Wednesday."

*** Unpublished.

BYRON (LORD). Holograph Letter, signed "Bn." 1 *page*, 8vo. *Undated* (1813). Also to John Murray, grumbling at the mistakes made by the Printer in setting up "The Giaour."

"It is very odd that as fast as I correct one thing the Printer either omits or *re*-blunders; look at page 92, which I now correct for, I believe, the thirtieth time in the same place. Don't trouble yourself to answer this—but you must at least acknowledge that this perpetual fooling of Master Davison (the printer) is very vexatious."

*** Unpublished.

BYRON (LORD). Holograph Letter, signed "Byron." 2 *pages*, 8vo. *11th February* 1816. To Sir James Bland Burgess, Lady Byron's uncle.

". . . All attempts at conciliation or explanation have hitherto been unsuccessful—but nothing decisive has taken place on my part.—Your support and evidence as far as consistent with truth and justice—(and more you know me too well to think I should insult you by expecting) will indeed be important.—Whenever you wish to see me I am at your service . . ." etc.

*** Unpublished. Relative to the litigations about Lady Byron's property.

BYRON (LORD). Holograph Letter, signed "B." 1 *page*, 4to. *Ravenna, 2nd January* 1820, to John Murray.

"If you want any news and (Tom) Moore is not yet arrived—you may open the enclosed letter—and write to me an answer if you like it."

*** Unpublished.

HANCOCK (C.). Byron's banker in the Ionian Islands and Greece. Holograph Letter, signed. 7 *pages*, 4to. *Argostoli, 1st June* 1824, to Muir.

*** The whole of this extremely interesting letter is descriptive of Lord Byron's life in Cephalonia.

HANCOCK (C.). The Original Manuscript of: "Extracts of Letters from the Right Honourable Lord Byron to C. Hancock, and of one from His Lordship's Physician to the same." 20 *pages*, folio.

*** The whole of these "Extracts" are taken from Letters written by Byron during his residence in Greece.

HUNT (LEIGH). Byron's Biographer. The Original Holograph Manuscript, signed, of his famous Ode, "To the Right Honourable Lord Byron on his departure for

Italy and Greece." 6 *pages*, 4to. Dated *Hampstead, 13th April* 1816. This Ode concludes:

"Adieu, adieu—I say no more: God speed you.
Remember what we all expect who read you."

LAMARTINE (ALPHONSE). The Original Holograph Manuscript of his criticism "Sur l'interprétation d'un Passage sur 5me Chant de Childe Harold." 12½ *pages*, folio. Dated *Florence, 12th January* 1826.

*** A very fine and important MS. by this eminent French poet.

MOORE (THOMAS). Byron's Biographer. Holograph Letter, signed, *12th October* 1845. To Moxon, the publisher, relative to the much-discussed destruction of the Original Manuscript of Moore's "Memoirs of Lord Byron."

The whole is inlaid to a uniform size, and bound in a 4to *volume, red morocco.*

£200

30

CAESAR.

IMPERA- / TORUM ET CAESARUM / VITAE, cum Imaginibus ad uiuam / effigiem expres- / sis. / Libellus auctus cum elencho & Iconijs / Consulum ab Authore. / M.D.XXXIIII. / Cum privilegio Caesareo. /

At end: Argentorati Vuolphgangus Caepha- / laeus excussit Anno M.D. / XXXIIII. /

8vo. *Brown morocco extra. Strasburg, Wolfgang Cephaleus,* 1534.

*** Printed on vellum and probably unique. Highly important, because of its finely engraved portraits of the Emperor Charles V, the Archduke Maximilian, and other celebrities.

The Illustrations are said to be the work of Hans Weiditz. Chatto, in his "History of Wood Engraving," speaking of this Work, says that "the Portraits with which it is illustrated are copies from medals in a Collection which had been formed by the Emperor Maximilian, the great promoter of wood-engraving in Germany," but does not suggest any particular Engraver as having executed the cuts. One curious point about the book is the extraordinary number and variety of the border pieces and portions of pieces used to make frames for the medallion portraits. They are of all kinds: small sculptural pictures, figures of gods and goddesses, heroes, nymphs, cupids, pieces of Renaissance pillars, armorial shields, and Renaissance designs of various kinds. On one piece is the date 1529.

The present copy was formerly in the Beckford Library.

£160

31

CARLYLE.

The Original HOLOGRAPH MANUSCRIPT advocating the ERECTION OF A STATUE IN HONOUR OF OLIVER CROMWELL.

8 *pages*, 4to.

*** This important Manuscript has numerous corrections throughout, also in Carlyle's autograph.

Accompanying this Manuscript are:

1. CARLYLE (T.). A long and most characteristic Holograph Letter, Signed, 6 *pages*, 8vo, *Londonderry*, *5th August* 1849, written to HIS WIFE while on his visit to Ireland, incidents of which he describes. Mentions Gavan Duffy and others.

2. CROMWELL (O.). Letters and Speeches, with Elucidations by T. Carlyle, 3 *vols.*, 8vo, portrait. Original cloth, UNCUT. 1846.

*** The presentation COPY from CARLYLE TO ROBERT BROWNING, the Poet, with the following inscription in Carlyle's autograph on the fly-leaf of Vol. 1:

"To R. Browning, Esq., with many friendly regards, T. C., London, 20th June 1846."

Probably the most desirable copy in existence of Cromwell's Letters and Speeches.

3. CARLYLE (JAMES). Father of Thomas Carlyle. Holograph Letter, Signed, 3 *pages*, 4to, *Mainhill*, *23rd May* 1817. An extremely interesting letter to HIS SON (Thomas) when a Schoolmaster, sending him news.

The whole is inlaid to 4to *size, and bound in brown morocco extra.*

£250

32

CATECHISME DU CONCILE DE TRENT (LE).

Small 8vo. *André Pralard, Paris*, 1678.

*** A charming *doublé* binding, executed in *Boyet's* finest manner. The workmanship, especially the forwarding, is of the highest excellence, and represents Boyet's art when at its best.

It is of dark olive morocco, the sides left plain except for a three-line gilt fillet running round the extreme edge and stopped at the corners with a small fleuron. The *doublures* are of red morocco, with a gilt border made with Boyet's favourite lily-and-leaf tool. The edges of the boards are also tooled. The end leaves are of marbled paper, and the edges of the leaves are marbled under the gold.

£48

33

CATHERINE DE MEDICIS (*Queen of Henri II; Mother of François II, of Charles IX, and of Henri III*).

The Highly Important Series of 23 LETTERS addressed by Catherine de Medicis to Henri II, to Charles IX, to Henri III, to Pope Gregory XIII,

to the Queen of Navarre, to the Duchesse de Guise (Grandmother of Mary Queen of Scots), to her Ambassador in Spain, to her Ambassador at the Council of Trent, to the Landgrave of Hesse, to the Grand-Duke of Florence, to the Duke of Mantua, to the Duchess of Brunswick, and other Personages.

The Letters date from 1551 to 1588, the year before her death.

Within the limits of a Catalogue it is only possible to give the following *précis* of their contents.

1. LETTER, SUBSCRIBED AND SIGNED. To the Senechal Ajenois. Dated *Amboise, 27th April* 1551. Relative to one of her Daughters. 1 *page*, 4to.

2. LETTER, SUBSCRIBED AND SIGNED. Also to Ajenois. Dated *Plessis-les-Tours, 8th May* 1551. Relative to the health of her Son, the Duc d'Orléans, and of her other Children. 1 *page*, 4to.
(*Owing to an outbreak of fever at Blois the Royal Nursery had been removed to Amboise.*)

3. LETTER, SIGNED. Also to Ajenois. Dated *Rouen, 3rd October* 1551. On the same subject as the preceding Letter. 1 *page*, 4to.

4. LETTER, SUBSCRIBED AND SIGNED. To Henri II. Dated *Paris, 9th June* 1552. A War Letter. 1 *page*, folio.

5. HOLOGRAPH LETTER, SIGNED. To the Duchesse de Guise (Grandmother of Mary Queen of Scots). Written in *May* (or *June*) 1560. In this letter Catherine denounces the "New Religion," and the troubles caused by it. 2 *pages*, folio.

6. LETTER, SIGNED. To her Ambassador in Spain (the Bishop of Limoges). Dated *St. Germain-en-Laye, 10th November* 1561. Concerning the attempt of the Duc de Nemours to kidnap the Duc d'Anjou (afterwards Henri III). She bids her Ambassador inform the King and Queen of Spain. 1 *page*, folio.

7. LETTER, PARTLY HOLOGRAPH AND SIGNED. To her Ambassador at the Council of Trent (Louis de Saint-Gelais). Dated *Bois-de-Vincennes, 31st May* 1563. Complaining of her relative the Pope's (Pius IV) treatment both of herself and of Charles IX. 1 *page*, folio.

8. LETTER, SIGNED. To the Comte de Lude. Dated *Paris, 15th December* 1563. Urging the Comte to suppress the Insolence and armed violence committed in Poitou. 1 *page*, folio.

9. LETTER, SUBSCRIBED AND SIGNED. To the Landgrave George of Hesse. Dated *Oreamp, 15th August* 1567. Offering sympathy on the death of the Landgravine. 1 *page*, folio.

10. HOLOGRAPH LETTER, SIGNED. To her relative Cosmo de Medicis, Grand-Duke of Florence. Dated *Nantes, 20th February* 1569. Denouncing the Grand-Duke for his failure to render financial assistance to Charles IX. 2 *pages*, folio.

11. HOLOGRAPH LETTER, SIGNED. To Charles IX. Dated *Limoges, 12th June* 1569. A Superb Letter, full of affection and advice. *This is probably one of the longest and most important of Catherine's letters.* 4 *pages*, folio.

12. HOLOGRAPH LETTER, SIGNED. To Jeanne d'Albret, Queen of Navarre, Mother of Henri IV. (*7th November* 1570.) Relative to the religious disorders then raging through France. 1 *page*, folio.

13. HOLOGRAPH LETTER, SIGNED. To the Vicomte de Turenne. (*November* or *December* 1578.) Calling on him to keep his promises to serve Henri III. 1 *page*, folio.

14. LETTER, SUBSCRIBED AND SIGNED. To Henri III. Dated *Borgeuil, 14th April* 1580. A long and extremely important letter *entirely relative to the proposed Marriage of her Son, the Duc d'Anjou, with Queen Elizabeth.* 4 *pages*, folio.

15. LETTER, PARTLY HOLOGRAPH AND SIGNED. To François de Bourbon, Son of the Duc de Montpensier. Dated *Blois, 9th March* 1581. Also *relative to the proposed Marriage between the Duc d'Anjou and Queen Elizabeth.* 1 *page*, folio.

16. HOLOGRAPH LETTER, SIGNED. To the Pope (Gregory XIII). Dated *Paris, 1st September* 1584. Asking the Pope to create her Grandson, the Bishop of Metz, a Cardinal. 1 *page*, folio.

17. HOLOGRAPH LETTER, SIGNED. To the Duc de Joyeuse. Dated *Chenonceau, 14th September* 1586. Relative to Henri III and her Son-in-law, Henri of Navarre (later Henri IV). 2 *pages*, folio.

18. LETTER, SUBSCRIBED AND SIGNED. To the Duke of Mantua. Dated *Paris, 11th May* 1587. Relative to the birth of his Daughter. 1 *page*, folio.

19. HOLOGRAPH LETTER, SIGNED. To her Niece, the Duchess of Brunswick. Dated *Paris, 7th October* 1587. A Family Letter. 1 *page*, folio.

20. LETTER, SIGNED. To Oratio Rucellay. Dated *Paris, 2nd February* 1588. Concerning the proposed Marriage of her Granddaughter (the Princesse de Lorraine), to Ferdinand de Medicis, Grand-Duke of Tuscany. 1 *page*, folio.

21. LETTER, SIGNED. Also to Oratio Rucellay. Dated *Blois, 26th September* 1588. On the same subject as the preceding letter. 1 *page*, folio.

22. HOLOGRAPH LETTER, SIGNED. To the Duchesse de Montpensier. Concerning a quarrel with the Duc de Montpensier. 1 *page*, folio.

23. HOLOGRAPH LETTER, SIGNED. To Monsieur de Villeroy. Stating that the King of Spain (Philip II) is dying of gout in the throat. 1 *page*, 4to.

The Letters are enclosed in a portfolio, and each is accompanied by a translation into English.

The twenty-three letters, £850

34

CATHERINE DE MEDICIS.

The Highly Important Series of 12 LETTERS addressed to Catherine de Medicis from her Sons, Charles IX, Henri III, and the Duc d'Alençon. Also from her Son-in-law, the Duc de Lorraine; from the Cardinal de

Lorraine, the Uncle of Mary Queen of Scots; and from the two famous Soldiers, the Ducs de Uzès and Mayenne, etc., etc.

Also two Original DOCUMENTS relative to Catherine.

The *précis* given below will explain the importance of the Series.

1. CHARLES IX. Holograph Letter, signed. Urging his Mother to write frequently to him. 1 *page*, folio.

2. CHARLES IX. Holograph Letter, signed. Thanking his Mother for her efforts on behalf of his Kingdom. 1 *page*, folio.
(*Holograph Letters of Charles IX are of extraordinary rarity.*)

3. HENRI III. Holograph Letter, signed. In this very quaintly expressed Letter the King tells his Mother that "the Stick brings Peace." 1 *page*, folio.

4. FRANCOIS, DUC D'ALENCON. Holograph Letter, signed. Dated *Paris*, 15*th April* 1570. Referring to those who refuse to obey the Edicts issued by his Brother, Charles IX. 1 *page*, folio.

5. CHARLES, DUC DE LORRAINE. *Son-in-law of Catherine.* Holograph Letter, signed. Dated *Nancy*, 25*th February* 1562. Referring to the Assassination of the Duc de Guise by a Protestant named Poltrot de Méré. 1 *page*, folio.

6. CHARLES, DUC DE LORRAINE. Holograph Letter, signed. Dated *Nancy*, 11*th May* 1562. Wishing Catherine a long and happy life. 1 *page*, folio.

7. ALBANY (ELEANOR STUART, DEMOISELLE D'). Holograph Letter, signed. Dated *Amboise*, 10*th July* 1552. Relative to the illness of the Duc d'Anjou, whom she styles Catherine's "Mignon." 1 *page*, folio.
(*Owing to an outbreak of fever at Blois, the Royal nursery had been removed to Amboise.*)

8. DUTILLET (JEAN, SIEUR DE), *Secretary to Henri II.* Holograph Letter, signed. Dated *Paris*, 23*rd March* 1567. On affairs of State. 1 *page*, folio.

9. LORRAINE (CHARLES, CARDINAL DE), *Uncle of Mary Queen of Scots.* Holograph Letter, signed. Dated *St. Dizier*, 6*th December* 1567. Complaining of Catherine's suspicions of him and referring to the Religious Wars which were then devastating France. 1 *page*, folio.

10. CHARLES, DUC DE LORRAINE, *Son-in-law of Catherine.* Holograph Letter, signed. Dated *Nancy*, 13*th January* 1569. He writes that he is prevented from meeting her because the Army of the Prince of Orange is still within Lorraine. 2 *pages*, folio.

11. UZÈS (JACQUES, DUC DE). *One of the most celebrated Soldiers of his time.* Holograph Letter, signed. Dated *Pont-Saint-Esprit*, 15*th October* 1574. An important War letter. 2 *pages*, folio.

12. MAYENNE (CHARLES, DUC DE). Holograph Letter, signed. Dated 16*th July* 1575. A War letter. 1 *page*, folio.

13. The ORIGINAL BILLS giving the expenditure of Catherine and her daughters, Elizabeth and Claude, at *Fontainebleau*. Dated 7*th January* 1553. 3 *pages*, folio.

14. The ORIGINAL CONTRACT for the Sale of certain Property by Catherine to François de Chabannes. Dated *Paris, aux Tuileries, 19th July* 1587. This is signed by Catherine and by the nine Parties to the Contract. 4 *pages*, folio.

The Letters are enclosed in a portfolio, and each is accompanied by a translation into English.

The Collection £400

35

CAXTON.

LIVRE DE BONNES MŒURS.

Illuminated Manuscript on Vellum. *Original oak boards covered with elaborately stamped leather.*

Early Saec. XV.

*** This French Manuscript of *Le Livre de Bonnes Mœurs*, which dates from the reign of Charles VII, is of great importance in connection with William Caxton.

It covers 163 pages, and each page contains two columns of 26 or 28 lines. The first two leaves contain the Table. The text begins on the third leaf below a remarkable half-page Illumination illustrating the passage occurring near the beginning of the first Chapter which, treating of pride, speaks of "Lucifer, who for his pride fell from paradise to hell, he and all those who shared his sin." To the left of the picture is the Almighty in a red cloud formed of angels, while opposite to Him, St. Michael and another in armour force down the fallen angels to the pit below. Below the Almighty is a pastoral landscape with sheep and cattle. At the beginning of the text is a fine initial *T* in blue and red, the interior filled with interlacing leaf sprays. The whole page is enclosed in an illuminated border of leaves and flowers worked in red, blue, and gold. At the beginning of each of the five Books is a large Initial illuminated on a gold ground with a border, and each chapter has a smaller initial composed of gilt and coloured leaves and flowers.

Jacques Legrand, the Author, was an Augustine Friar, and is said to have been a native of Toledo and Confessor to Charles VII.

In 1486 William Pratt, a wealthy Mercer and friend of Caxton, died, and on his death-bed requested Caxton to publish an Edition of this Book "for the amendment of manners and the increase of virtuous living." Caxton at once set about the task and finished the translation on 8th June, and the Book was printed in May 1487.

(c) £250

36

CERVANTES.

DON QUIXOTE. Vida Y Hechos / Del Ingenioso Cavallero / Don Quixote De La Mancha. / Compuesta Par Miguel / De Cervantes Saavedra. / Nueva Ediccion, / Corregida, Y Illustrada / Con Treinta Y Quatro Laminas / Muy Donosas, Y Appropiadas / A La Materia. / Dedicado / Al Senor D. Francisco / Maria Grillo, Hijo Del Senor / Marques de Carpeneto.

Con Privilegio. En Madrid : Por Andres Garcia de la Inglesia. Anno de 1674. / Acosta De D. Maria Armenteros. Vendese En Frente De S. Felipe.

8vo. 2 vols. 1674.

*** Magnificently bound for the "Jacobite" Duchess of Wharton, Maid of Honour to the Queen of Spain, and one of the most beautiful of the existing copies of this Classic.

This Edition is undoubtedly excessively rare. The copy described by Rius in his "Bibliografia critica de las Obras de Miguel de Cervantes Saavedra" was made up of two odd volumes acquired at different times. The British Museum has it, but there is no copy in the Bodleian, nor is it in the great Heredia collection. *What renders this Edition particularly important is that it is the First Edition published in Spain with Illustrations.* It has an engraved Frontispiece and thirty-two Engravings by Diego de Obregon.

This copy is in a Contemporary binding of red morocco richly gilt. The sides are enclosed in a broad dentelle frame with alternate scallop-shells and crowns, divided from each other by small circles with centres coloured alternately green and red. These tools spring from a border-frame made with a narrow twisted line roll and curves of dotted work, and the larger tools are divided and surrounded with a variety of smaller tools, stars, crosses, circles, and formal tools. At each interior corner of the frame is a large cornucopia. The panels of the back are ornamented with a saltire made with small sceptre-shaped tools, divided by leaf and flower tools, and dotted with small circles. The boards are lined with marble paper, and the edges of the leaves are marbled under the gold.

On the fly-leaf and title is the signature of the Duchess of Wharton. Philip, first and last Duke of Wharton, was a notorious and profligate Peer, and a friend of "The Pretender." Selling his Estates, he went abroad, and during the last years of his life wandered about Spain advocating the cause of "James III" and the Stuarts. He married at Madrid his second wife, Marie Theresa O'Neill, daughter of Col. Henry O'Beirne. The lady was, at the time, a Maid of Honour to the Queen of Spain.

(c) £160

37

CERVANTES.

NOUVELLES ESPAGNOLES DE MICHEL DE CERVANTES. Traduction nouvelle, avec des Notes; ornée de Figures en taille douce.

A Madrid, Et se trouve A Paris, Chez Costard, Libraire, rue Saint-Jean-de-Beauvais la premiere Porte au-dessus du College. M.DCC.LXXV.

8vo. 2 vols. *Red morocco.* 1775.

*** *Top edges gilt, other edges entirely Uncut.*

The present copy is of the *very earliest issue*, having the title-page dated 1775.

There are 2 engraved Frontispieces and 10 full-page Illustrations by Desrais, engraved by Berthet, Bradel, De Launay, Lebeau, Le Roy, and Maillet.

Three of the Illustrations are Proofs "Avant les numeros."

No copy in Uncut State is recorded by Cohen-De Ricci.

£40

38

CHARNOCK (STEPHEN).

SEVERAL DISCOURSES UPON THE EXISTENCE AND ATTRIBUTES OF GOD.

4to. *London, for Newman, Cockerill, and others*, 1682.

*** *This* MOSAIC *binding, made by Mearne for a member of the great Howard family, is one of the finest specimens extant of a very distinctive class of decorated work produced in England for a short period following the Restoration.*

The whole of each cover is filled with a Mosaic design, not springing from any central scheme, but worked out evenly over the whole. The complete space is partitioned out into fifteen squares, each contained in a frame formed by fourteen repetitions of the favourite curved-end crescent tool, and the interiors filled with one of four different designs either composed of formal floral tools, or of combinations of tulip tools with sprays of leaves. Three squares at top, bottom, and centre are filled with more solid masses of gilded work struck from large engraved tools. All the vacant spaces have been filled in with stars and dots. The back is richly gilded in the usual style of the period, each panel decorated with two chevrons point to point, standing out plain upon a gold background worked from large semicircular and triangular tools. The rich effect of the decoration is much increased by the use of coloured enamel, for all the hollow tools, tulips, buds, leaves, flowers, and crescents have been enamelled in red or silver, which shows up brilliantly on the black morocco of the binding.

This copy contains the inscription "Mary Howard 1682-3." She was the wife of Lord Henry Howard, who became the seventh Duke of Norfolk in 1684.

Charnock's "Works" were reprinted in 1887 *with an Introduction by Professor James McCosh, President of Princeton College, New Jersey.*

(C) £300

39

CHARRON (PIERRE).

DE LA SAGESSE.

12mo. *B. and A. Elzevier, Leyden*, 1646.

*** *This very elegant Contemporary binding is entirely covered with the* chiffres *of François Denzeau de Chantelou, Conseiller-au-Parlement de Bretagne.*

The present Edition of Charron is one of the most beautiful volumes from the Elzevier press. (See James de Rothschild Catalogue, vol. i, page 82.)

The present copy, which is 125 millimetres in height and ruled with red lines, is in

Its Original binding of red morocco. The sides, framed with a three-line fillet, are entirely covered with a *semis* of the letters F, D, and C, separated by a small S-shaped ornament. The panels of the back are similarly covered. The boards are lined with marbled paper, and the edges of the leaves gilt.

(C) £80

40

CHESTERFIELD (PHILIP DORMER STANHOPE, EARL OF).

HOLOGRAPH LETTER. *2 pages*, 4to. Relative to Persia. *With portrait, bound in brown morocco.*

*** This is one of the famous "LETTERS TO HIS SON" (No. 88).

£42

41

CHOISY (F. T. DE).

HISTOIRES DE PHILIPPE DE VALOIS ET DU ROI JEAN.

Small 4to. *Claude Barbin, Paris*, 1688.

*** Bound for "La Grande Dauphine."

This volume is bound in red morocco. The sides are bordered with a three-line gilt fillet stopped at the corner with a small fleur-de-lys. The back is fully gilt with raised bands, having in the centre of each panel a diamond-shaped tool of a vase of flowers between two birds, within four corner-pieces of curved tooling. The edges of the leaves are gilt, and the boards lined with marbled paper. In the centre of each cover is a large Armorial device. The arms are: Quarterly 1 and 4, Azure, three fleurs-de-lys or, two and one (France); 2 and 3, Or, a dolphin azure (Dauphiné). Impaling, Quarterly 1 and 4, Lozengy, argent and azure (Bavaria); 2 and 3, Sable, a lion rampant or, crowned gules (Palatinate of the Rhine). Above the shield is a crown of a Dauphin, and on each side a palm branch, these joining below the shield and tied with a ribbon. The device is that of Marie Anne Christine Victoire, wife of Louis "le grand Dauphin," and granddaughter of Charles I of England.

£40

42

CICERO.

DE OFFICIIS.

8vo. *P. and J. Blaeu, Amsterdam*, 1688.

*** Bound by *Duseuil* in red morocco with *doublures*.

This most beautiful copy, which is ruled throughout with red lines, is in a particularly choice red morocco binding of the best period.

The sides are plain except for a triple-line gilt fillet round the edges, and stopped at

the corners with a rosette. The back is fully gilt, and in the centre of each panel is a fleuron surrounded by a frame of stars. The remainder of the panel is filled with ornamental curved tooling, relieved with dots and other small tools.

The *doublures* are also of red morocco, with a broad gilt frame tooled with a roll of lily-and-leaf pattern, with a large fleur-de-lys at each corner. The end leaves are of marbled paper, and the edges of the leaves are marbled under the gold.

This is a particularly fine example of a *doublure* binding of the very best period. Every part is as perfect as possible. The leather is of the finest levant morocco, tanned and coloured to perfection, the gilding is restrained, but carefully applied, and the forwarding is as good as it could be. The Collectors of the first quarter of the Eighteenth century made a strong point of having fine Series of the "Dauphin's" Classics, as we know from their Catalogues. Certainly no finer Series could have existed than that of which this volume forms part.

This volume formed part of a superb and uniformly bound Series of the "Dauphin's" Classics, the volumes of which each have written on the fly-leaf (in an early Eighteenth-century hand), "Receuil acheté 1360 fr." (*See* post *for the copies of Cornelius Nepos, Dictys Cretensis, Hippocrates, Historiae Augustae, Minucius, Sallust, Seneca, and Velleius Paterculus.*)

£75

43

CIPRIAN (ST.).

SERMON de S. Ciprien sur l'Oraison de Nostre Seigneur, Pater Noster de la Traduction de M. D. D.

12mo. *Marie Prome, Paris,* 1663.

LETTRE d'un ancien père de l'Eglise à une dame illustre nommée Celancie.

12mo. *Marie Prome, Paris,* 1663.

*** These two books are in a Contemporary citron morocco binding.

The sides are plain but for a single gilt line running round the edges with a very small fleur-de-lys in each corner. The back is fully gilt, with a fleuron in the centre of each panel surrounded by stars, dots, and small curved tools.

The *doublures* are of black morocco with deep gilt dentelle borders. The end leaves are of green paper stamped with a floral pattern in gold. The edges of the leaves are marbled under the gold.

No copies appear to be in the British Museum or Bodleian Libraries.

(c) £40

44

CLEMENT X.

PRIVILEGIA, EXEMPTIONES, et indulta a Sanctis. D. N. Clemente X. concessa dapiferis qui in conclavi suae assumptionis S. R. E. Cardinalibus inservierunt.

Romae, Ex Typographia Reverendae Camerae Apost. M.DC.LXX.

Small 4to. 1670.

*** Printed on Vellum.

This interesting book sets out the various Privileges, etc., granted by Pope Clement X to the persons in attendance on the Cardinals at the Conclave in which he was elected.

The volume is splendidly bound in brown morocco. Round the edges of each cover is a frame made from a roll with ornaments of various flowers upon spiral branches. The centre is occupied by a panel outlined in strapwork and arched above and below within an oblong strapwork frame. In the centre of this panel on the obverse side is a shield with the arms of Giovanni Battista Emilio Altieri, Clement X, Azure, six estoiles argent, a bordure indented, enclosed within a tooled frame resting on the Crossed keys and surmounted by the Tiara. In the centre of the reverse cover is a shield with the arms of Cardinal Caesar Facchenetti, Argent, a walnut tree, eradicated vert, surmounted by the Cardinal's hat with the tasselled strings falling on each side. The inner sides of the panels are richly tooled with a succession of dotted tools, and the spaces between the panel and the outer frame studded with stars.

£100

45

CLÉRY (J. B. C. H.).

JOURNAL DE CE QUI S'EST PASSÉ À LA TOUR DU TEMPLE, pendant la captivité de Louis XVI. Roi de France. *Portraits by Bovi and Audinet.*

8vo. *Baylis, London*, 1789.

*** Bound by *C. Kalthoeber* for the Princess Sophia. The volume was published by subscription, and the very long list of Subscribers is headed by the whole of the members of the family of George III. This copy is the one which belonged to the Princess Sophia, and contains her bookplate at the beginning, the initial " S " surmounted by a coronet. The binding is of straight-grained red morocco without ornament, except for a single gilt line round the sides and gilt bands on the smooth back.

The volume contains two portraits of Louis XVI, one engraved by Mme. Bovi after Le Suire, the other engraved by Hubert.

£20

46

COBHAM (LORD).

AN ABSTRACT Containing the Substance of the Rules and Ordinances of the New Colledge of Cobham in the County of Kent; Of the Foundation of the Right Honorable the Late Lord William Baron Cobham.

Small 4to. [*London*] 1687.

*** Printed on Vellum.

UNIQUE. ENCLOSED IN A MOST REMARKABLE CHAINED BINDING. ENGLISH CHAINED BINDINGS OF THIS PERIOD ARE OF SUPERLATIVE RARITY.

This unique Official copy of the rules of the New College of Cobham is bound in brown mottled calf. The sides are ornamented with a panel formed with a three-line gilt fillet, and having a large formal floral tool stamped outwards at each corner. A narrow double-line gilt fillet runs round the extreme edge of the covers. The back is entirely covered with gold tooling made by the repetition of one roll, and the fore-edges of the boards are also gilt with a roll. The volume had two brass clasps, of which one remains, and at the bottom of the reverse cover, not far from the back, is fixed a staple and ring, by which the volume was originally chained. In the centre of either panel is stamped a crest, an eagle issuing from a ducal crown, with the motto, "Sub umbra alarum tuarum." This is the crest of Sir Joseph Williamson, the celebrated statesman and diplomatist.

£150

47

COLUMNA (PETRUS).

OPUS TOTI CHRISTIANE REIPUBLICE MAXIME UTILE, de arcanis catholice veritatis contra obstinatissimam Judeoru nostre tempestatis pfidiam; ex Talmud, aliisq hebraicis libris nuper excerptum: et quadruplici linguarum genere eleganter congestum.

4to. *Hieronymus Soncinus, Orlona*, 1518.

*** A volume of great rarity.

It is the First of the four books issued from the first Hebrew press at Ortona. The text is in Hebrew and Latin.

The printer of this very beautifully illustrated book, Hieronymus Soncinus, belonged to an important and distinguished Family of Hebrew printers. He apparently took refuge at Ortona to escape persecution, *and printed there only four books, all of which are very rare.*

The book is a beautiful specimen of printing, with handsome woodcut borders and initial letters.

This is not only the First book from Soncinus's Ortona press, but actually the First book printed at Ortona.

It is in its Original Italian vellum binding.

£35

48

COMMON PRAYER (*Greek*).

8vo. *John Field, Cambridge*, 1665.

*** *In a very remarkable Stuart binding of black morocco, decorated in a most unusual manner.*

Up and across the sides run two broad bands of fine line work, while others run diagonally forming diamond-shaped panels. Upon these bands and in most of the intervening spaces formal sprays of leaves and flowers are delicately tooled in blind. The effect which might have been expected from the employment of so much blind tooling upon black leather has been most successfully avoided by the judicious use of some gilt ornament. All the bands are edged with a fine dotted gilt fillet, while here and there are tulip flowers in dotted outline, and at the corners and in the centres a gilt quatrefoil. The panels of the back are ornamented with fine line work and blind tooling relieved by gilt quatrefoils and rosettes. The boards are lined with marbled paper and the edges of the leaves are gilt.

This type of binding, and especially the use of the bands of fine line work, appear to be *peculiar to Cambridge. It is only found on Cambridge books.*

£20

49

COMMON PRAYER and Administration of the Sacraments and other Rites and Ceremonies of the Church according to the Use of the Church of England.

Large 8vo. *London*, 1717.

*** *This is probably the finest copy extant of "Sturt's" Prayer Book.*

It is printed on the Largest paper, and is in a superb Contemporary red morocco binding.

The main design on the sides is a triple panel, and each of the three frames is built up with a skilful combination of a number of very small tools. In the centre of the inner panels is a tree with flowers, all the other tools being *en suite*. What adds to the unusual effect of the sides is the absence of any gilt lines in the design, and no fillets or rolls are used, except a narrow three-line fillet which runs round the extreme edge of the covers.

The decoration does not resemble in any way the known work of contemporary English binders, and it appears to be fine French work.

This Prayer Book is one of the most beautiful specimens of engraving ever produced in England.

The entire volume is engraved on 188 plates, the first twenty-two containing the Prefatory matter. After the title-page is a portrait of George I followed by portraits of the Prince and Princess of Wales. Almost every page of the book has, besides the text, an illustration and beautifully engraved initial letters.

This splendid book was printed in three sizes, on "ordinary paper," on "large paper," and on "largest paper."

The present copy contains the movable Dial, which appears to have been missing from all the recorded copies.

(c) £200

50

CONNAISSANCE DES TEMPS, ou des Mouvemens Célestes à l'usage des Astronomes et des Navigateurs pour l'an 1826.

8vo. *Bachelier, Paris,* 1823.

*** Bound for the Duchesse d'Angoulême ("Madame Royale").

This binding is of red morocco. Round the sides is a frame within a fillet, made with a well-designed roll of natural and heraldic fleurs-de-lys arranged alternately between sprays of foliage. The back is flat with bands, and the panels are alternately tooled with a large fleur-de-lys within spiral flourishes, or semée with very small fleurs-de-lys and dots. The edges of the leaves are gilt, and the boards lined with blue silk. In the centre of each cover is an Armorial device containing two oval shields side by side. The first contains the arms of France, Azure, three fleurs-de-lys or, with a bordure crenellée gules as borne by the Comte d'Artois; the second has the arms of France plain. The Shields are within ornamental foliate frames with festoons of flowers, and are surmounted by a crown. The device is that of Maria Theresa, only daughter of Louis XVI, who married her cousin, Louis Antoine d'Artois, Duc d'Angoulême, son of Charles X.

£30

51

CONSTABLE (JOHN, R.A.).

VARIOUS SUBJECTS OF LANDSCAPE, Characteristic of English scenery, principally intended to mark the Phenomena of the Chiar'oscuro of Nature: from Pictures painted by John Constable, R.A. Engraved by David Lucas.

Oblong 8vo. *In the Original half green morocco.*

London: published by Mr. Constable, 35 *Charlotte Street, Fitzroy Square.* 1833.

*** *The Unique and superb Presentation copy* from Constable to Samuel Rogers (the Banker-Poet) with the following inscription in the Artist's autograph:

"Samuel Rogers Esqre, with Mr. Constable's compliments."

The whole of the twenty-two Mezzotints are brilliant impressions printed on India paper.

In addition, there are added the following Proof states of the Mezzotints:

1. *East-Bergholt*—Engraver's Proof before all letters.
2. *A Summer Evening*—Engraver's Proof before all letters and containing the two suppressed figures.
3. *Old Sarum*—Engraver's Proof before the Sky was altered. The title *Old Sarum* is just faintly scratched in on the margin—there is no other lettering.
4. *River Stour*—Engraver's Proof before all letters.
5. *River Stour*—Engraver's Proof before the plate was cleaned.
6. *A Mill*—Engraver's Proof before all letters.

7. *The Glebe Farm* An unique Trial Proof before all letters. This impression differs widely from the published states, and was cancelled by Constable.
8. *Hadleigh Castle* An unique Trial Proof before the Sky was put in and before all letters.
9. *Hampstead Heath* Engraver's Proof before all letters.

The present Set of Constable's famous Mezzotints is considered to be the most desirable extant.

£350

52

CORNELIUS NEPOS.

VITAE EXCELLENTIUM IMPERATORUM observationibus ac Notis variorum Uberioribus illustratae Accurante Roberto Keuchenio Ieto et Historiarum Professore.

8vo. *Petrus and Cornelius Hackius, Leyden*, 1667.

*** Bound by *Duseuil* in red morocco with *doublures* (*a companion volume to Cicero of* 1688, *see ante*).

This most beautiful copy is ruled throughout with red lines. The sides are quite plain except for a three-line gilt fillet running round the edges, stopped at the corners with a rosette. The back is fully gilt with a fleuron in each panel, surrounded with a framework of small tools and stars, and finished off with pallets at top and bottom. The *doublures* are of red morocco, bordered with a gilt frame made with the lily-and-leaf roll. The end leaves are of marbled paper, and the edges of the leaves are gilt over marbling.

£75

53

CORNELIUS NEPOS.

CORNELII NEPOTIS VITAE EXCELLENTIUM IMPERATORUM. *Parisiis, Excudebam Petrus Didot, Natu Major, Anno, Reip. VII, in Aedibus Palatinis Scientiarum et Artium.*

Small 8vo. *In the Original Vellum, Uncut. Paris*, 1799.

*** Printed on Vellum.

Only two copies of this Classic were printed on Vellum.

£30

54

COTON (PIERRE).

OFFICE DE LA VERGE.

8vo. *Gabriel Clopejau, Paris* (1633).

*** *This copy, which is ruled with red lines, is in a most unusual and remarkable Contemporary morocco binding, probably by Clopejau.*

The sides are edged with dotted and plain gilt fillets within which is a delicate ornamental border. Within this is a panel frame formed with a three-line gilt fillet

and having a fleuron at each corner. On each cover is an ornamental centre-piece consisting of an oval containing an Armorial shield surrounded by curved dotted work, and outside the oval a frame built up of finely engraved tools. All the panels of the back are completely covered by curved dotted tools over which are scattered a number of gilt dots.

The *doublure* has a large panel in the centre entirely covered with curved dotted tools and gilt dots, and is enclosed with a double ornamental frame of rich gilt work. The end leaves are of marbled paper, and the edges of the leaves gilt.

The publisher of this book, *Gabriel Clopejau*, was a Bookbinder, and Master of he fraternity from 1622 to 1624, *so that the present very remarkable Binding is probably by him*. The decoration differs considerably from that of other bindings of the period.

The arms on the sides " trois chevrons brises," three broken chevrons, are of the Corday family.

The present copy was doubtless specially bound for Presentation.

This Edition of the *Office de la Vierge* contains Prayers composed and printed by order of Anne d'Autriche.

At the head of the first engraved title-page are the Arms of Anne d'Autriche; on the second title-page are the Arms of the Queen-mother, Marie de Medicis.

For an account of Gabriel Clopejau, see Thoinan, " Les Relieurs Français," pages 230 and 231.

(c) £105

55

COWPER.

The Original MANUSCRIPTS of his famous translations of HOMER'S ILIAD and ODYSSEY.

4to. *Bound in 4 volumes* (the Original binding), with Cowper's *ex-libris* in each.

The Manuscripts, which are in beautiful condition, consist of:

1. THE ODYSSEY. A thick quarto volume containing the whole of the Odyssey. With inscription in Cowper's autograph to the effect that it was " begun September 24th 1788."

This is complete and entirely in Cowper's autograph with the exception of three or four pages and parts of pages of which there are old copies inserted.

In all about 800 pages.

It should be noted that Cowper frequently, when a passage was much confused with interlining and corrections, re-wrote the passage on a slip and pasted it over the Original.

2. THE ILIAD. A thick quarto volume containing by far the greater part of the Iliad. There are 15 complete books, 4 incomplete books, and 5 books missing.

More than half of the volume and the Corrections to the remaining half are in Cowper's autograph.

In all about 850 pages.

3. THE ILIAD. A thin quarto volume of Corrections and Variations of the Iliad, nearly all in Cowper's autograph.
About 150 pages.

4. THE ODYSSEY. A case containing Corrections and Variations of the Odyssey written on sheets of writing-paper. The case bears an inscription in Cowper's autograph to the effect that these Corrections and Additions were finished on 8th March 1709.
The whole in Cowper's autograph.
About 110 pages.

*** Nos. 3 and 4 are the Corrections and Variations which Cowper made at the instigation of his friend Johnson, with a view to the issue of a new Edition.

The supreme importance of Nos. 1 and 2 is apparent when they are compared with the printed text. These, the Original Manuscripts, are full of Corrections and Alterations, and yet differ widely from the printed versions, so that they alone show the gradual growth of the finished Translation and the great labour Cowper bestowed upon them.

The major part of these two volumes is Cowper's own first fair copies, and the remarkable way in which they differ from the first printed texts of the Iliad and Odyssey shows how many transcripts and revisions must have succeeded them.

The pedigree of these, the Original Manuscripts, is clear and straightforward At Cowper's death they passed into the hands of his relative John Johnson, who superintended the publication of the second Edition of the Homer in 1802, "with copious alterations and notes, prepared for the press by the Translator, and now published with a Preface by his kinsman J. Johnson, LL.B."

John Johnson died in 1833, and the volumes became the property of his son the Rev. J. Barham Johnson of Norwich, from whose Family they were acquired.

Accompanying the Manuscripts is a remarkably fine and entirely uncut copy (in the original boards) of the Editio Princeps of the Poet's translation—2 volumes 4to, 1791, and a copy of the excessively rare "Proposals" for publication dated 10th February 1786—also uncut, as issued.

THIS IS ONE OF THE MOST IMPORTANT POETICAL MANUSCRIPTS IN EXISTENCE.

£1250

56

DE BEUIL.

DE L'IMITATION DE JESUS CHRIST.

8vo. *E. H. Fricx, Brussels*, 1707.

*** This copy, which is ruled with red lines, is in its Original binding of claret-coloured morocco. The only tooling on the outside is a single blind line running round the sides and the panels of the back. The *doublures* are of blue-black morocco with a gilt border frame made with an ornamental roll. The end leaves are of white paper, and the edges of the leaves are gilt over marbling.

This much criticized Translation, announced on the title-page as the work of "Le

Sieur de Beuil, Prieur de Saint Val," was really made by the eminent Theologian of Port Royal, Louis Isaac le Maistre, commonly called de Sacy.

The present Edition has an engraved title-page and four illustrations without any name of Engraver.

£42

57

DE SACY (I. LE M.).

OFFICE DE L'EGLISE.

8vo. *Pierre le Petit, Paris*, 1681.

*** Ruled with red lines and in an elegant red morocco binding by *Boyet*.

The sides are bordered with a three-line gilt fillet, stopped at the corners with a rosette, and the panels of the back are similarly framed, without other ornament.

The *doublures* are also of red morocco, with a broad gilt frame made with a roll of lily pattern. The end leaves are of marbled paper, and the edges of the leaves are gilt over red.

This is a particularly fine specimen of the plain *doublure* work at its best period. The morocco is excellent, both as regards colour and texture, and the forwarding perfect.

Formerly in the De Bure Collection.

£50

58

DESORMEAUX (J. L.).

HISTOIRE DE LOUIS DE BOURBON, Second Du Nom, Prince De Condé, Premier Prince Du Sang, Surnommé Le Grand; Ornée de Plans de Sieges & de Batailles; Par M. Desormeaux.

A Paris,

Chez { *Saillant, rue S. Jean-De-Beauvais.*
Veuve Duchesne, rue S. Jacques.
Desaint, rue du Foin-Saint-Jacques.

M.DCC.LXVI. Avec Approbation, & Privilege du Roi.

Small 8vo. 4 vols. 1766.

Portrait after Le Juste and plans of Battles.

*** *These four volumes furnish an extremely interesting and unique Souvenir of two Princesses.*

Though they were bound by *Fournier* for Madame Adelaide, and bear her Arms on the red morocco binding, volumes 1 and 4 contain the engraved *ex-libris* of Madame Victoire, showing that they were a present from one Princess to the other.

This *ex-libris*, engraved by C. Baron, has the Princess's arms and the inscription on a ribbon below, " Bibliotheque de Madame Victoire de France." *This* ex-libris *is of extremely rare occurrence.*

Fournier's binding is of red morocco, the sides enclosed in a three-line gilt fillet,

with a small fleuron extending inwards from each corner. The backs have raised bands, and each panel contains a flower spray between various small tools and foliate corner pieces. The edges of the leaves are gilt, and the boards are lined with marbled paper. In the centre of each cover is a lozenge-shaped shield bearing the arms of France surmounted by a Princess's coronet, between two branches of laurels.

At the beginning of the volume is a portrait of the Prince de Condé, engraved by G. Gaucher after a drawing by Le Juste. The numerous plans of Battles were drawn by Goubaut, the Prince's engineer.

Jean Henri Fournier, the Brother in-law of Derome "le Jeune," styled himself "Relieur de la Famille Royale," and occupied apartments in the Palace of Versailles.

£100

59

DESPORTES (PHILIPPE).

LES CL PSEAUMES DE DAVID.

12mo. *Veuve M. Palisson, Paris*, 1604.

*** This beautiful little volume, which is ruled with red lines, was bound in red morocco for *Catherine de Bourbon, Sister of Henri IV of France.*

The sides are edged with a three-line gilt fillet, and within is a panel frame also made with a three-line fillet and having a gilt fleuron at each corner. The back is flat and edged with a three-line fillet, and in the centre is a monogram formed of two interlaced C's between four small ornaments in the form of S's with joined ends.

Volumes from the Library of this Princess are of excessive rarity, only two others are recorded.

(c) £80

60

DE VILLARS (ANTOINE).

HEURES ROYALES.

8vo. *Manuscript.* (1715).

*** *An extremely beautiful Manuscript written by Antoine de Villars for presentation to Louis XIV.*

The pages are surrounded by an Ornamental frame with an open scroll-piece at the top containing the headline in red The Initial letters, beautifully drawn in blue and red, are within Ornamental frames and upon delicately wrought backgrounds, and the headings of every Section or Prayer are most delicately illuminated. The Title-page is contained on a banner. In the upper portion and below are the Arms of Louis XIV, surrounded by the Collars of the Order of St. Michael and of the Order of the St. Esprit, supported by two winged figures, and surmounted by the Royal crown.

On the *recto* of the second leaf, paged 2, is a *Table of Feasts* beginning 1715. On the *verso* of this leaf is a beautifully illuminated *I.H.S.*, surrounded with a rosary of Prayers. At the end of the Morning Prayers is a full-page drawing of the Crucifixion, with Jerusalem in the background, and at the end of the Evening Prayers is a very

delicate design of an *I.H.S.* in a circle and a shield below, with the various symbols of the Crucifixion, and at the base are seated two shackled figures surrounded by Emblems of War. The Prayers at Mass close with a large ornamental circular frame with winged head below and the inscription " Loue soit le très Sainct Sacrement de l'Autel."

At the end of the " Exercice du Chrétien " is a charming picture of the Annunciation, intended as a Frontispiece to the Office of the Blessed Virgin, and a picture of David occurs before the Seven Penitential Psalms. After the Litanies of the Saints is a representation of Christ rising from the tomb, and the Manuscript ends with an ornamental page called " Avis au Chrétien," with four figures of the Almighty, having Prayers below. Throughout the Manuscript are numerous delicately drawn *culs-de-lampe* and many *en-têtes* within ornamental frames.

The Signature of the Calligrapher is found on the Title-page, where, on a small label, is the inscription " Antoine de Villars F."

The date of the Manuscript is 1715. In the list of Contents at the end we read " Prière pour le Roy. Fol. 1er," but this page has been left blank. Louis XIV died on 1st September 1715, and this Manuscript was doubtless written during his fatal illness when the Writer was uncertain whether Louis would recover or not.

The Manuscript is in a contemporary plain crimson morocco binding, with no ornament but a blind tooled line round the sides and round the panels of the back. The boards are lined with marbled paper, and the edges of the leaves are marbled under the gold.

The binding may be ascribed to *Boyet*.

(c) £220

61

DIDEROT.

The Original HOLOGRAPH MANUSCRIPT of his " LE SALLON [*sic*] DE 1767 ADRESSE A MON AMI MR. GRIMM."

Covering 426 *pages*, small 4to. *Red morocco extra.*

QUITE COMPLETE.

*** A MOST SUPERB AND IMPORTANT MANUSCRIPT of this distinguished French author.

" Pendant trois ans, de 1765 à 1767, Diderot rédigea pour Grimm un compte rendu des *Salons*, qui est demeuré le modèle de genre et l'un des principaux titres de l'auteur."

THE ONLY OTHER DIDEROT MANUSCRIPT KNOWN TO US IS IN MR. J. P. MORGAN'S LIBRARY.

The existence of the present manuscript was unknown to Lord Morley when he published his well-known " Life of Diderot."

£500

62

DI CHANTAL.

VITA DELLA VENERABILE MADRE GIOVANNA FRANCESCA FREMIOT DI CHANTAL. Composta da Carlantonio Saccarelli.

Small 4to. *Rome*, 1734.

*** Bound for Maria Clementina, Queen of James III.

This splendid volume is dedicated to Maria Clementina, Queen of England, wife of James Francis Edward Stuart, known as "the Old Pretender," and the present copy is the one specially bound for her.

The very remarkable binding is of brown morocco richly gilt. The sides are ornamented with a deep border frame made with double strapwork ornamentally designed, interposed with a variety of large foliate and formal tools, and with some of the spaces relieved by diaper work.

The *doublures* are of red morocco, bordered with a deep rollwork frame. The panels of the back are decorated with a fleuron between acorns and sprays. The end leaves are of marbled paper, and the edges of the leaves are gilt, with an ornamental design painted on them. The centre of each cover contains a large Coat-of-arms within a frame, laid upon a painted mantle above which is a Crown. The shield is divided per pale, the dexter side containing the English Royal arms arranged in an unusual manner: 1 England, 2 Scotland, 3 France, 4 Ireland, in place of the ordinary France and England quarterly in the first and fourth quarters, with Scotland in the second and Ireland in the third. On the sinister side the arms are, Quarterly 1 and 4, Gules an eagle displayed argent, crowned or (Poland); 2 and 3, Gules, a knight in full armour proper, mounted on a white horse, bearing in his right hand a drawn sword, and on his left arm a shield azure charged with a patriarchal cross argent (Lithuania). On an inescutcheon, Or, an oval buckler purpure (Sobieski).

Volumes from her library are of extraordinary rarity.

(c) £220

63

DICTYS CRETENSIS ET DARES PHRYGIUS.

DE BELLO TROJANO, in usum serenissimi Delphini cum interpretatione Annae Daceriae accedunt in hac Nova Editione Notae Variorum integrae: nec non Josephus Iscanus, cum notis Sam. Dresemii.

8vo. *George Gallet, Amsterdam*, 1702.

*** Bound by *Duseuil* with *doublures*. (*A companion volume to Cicero* of 1688, *see ante*.)

This copy, which is ruled with red lines, is in a beautiful red morocco binding. Round the sides runs a three-line gilt fillet, stopped at the corners with a rosette. The

back is fully gilt, with an elaborate fleuron in each panel surrounded by stars and within corner-pieces of curved and dotted work.

The *doublures* are of red morocco framed with the lily-pattern roll. This is faced with a leaf of marbled paper. The edges of the leaves are marbled under the gold.

£75

64

DISRAELI (BENJAMIN, EARL OF BEACONSFIELD).

The Original HOLOGRAPH MANUSCRIPT of his "POLITICAL CONFESSION OF FAITH," sent by him to the Electors of Taunton after his defeat at the Taunton poll (in *May* 1835).

*** This famous Manifesto, which occupies 51 small 4to *pages*, is signed in full "B. Disraeli," and dated from *London 2nd July*, 1835.

"It was not till the General Election of 1837 that Disraeli obtained a seat in Parliament, having previously contested, without success, both High Wycombe (twice in 1832, and again in 1834), and TAUNTON (in 1835), involving himself in squabbles, of no very dignified character, with Joseph Hume and Daniel O'Connell. At TAUNTON he attacked O'Connell, who had written an uncomplimentary letter about him when he stood for Wycombe. O'Connell retorted by comparing Disraeli to the 'impenitent thief.' There was some talk of a duel with O'Connell's son Morgan, but O'Connell having made a vow against the practice; nothing came of it."

THIS IS REGARDED AS THE EARLIEST OF DISRAELI'S MANUSCRIPTS NOW EXTANT.

£250

65

DONIZETTI (GAETANO).

The ORIGINAL SCORE, *entirely in Donizetti's autograph*, of his World-famous Opera, "MARIA STUARDA."

*** This is, we believe, one of the most important Musical manuscripts that has occurred for sale within living memory.

This Manuscript was used by Donizetti at the first production of his Opera in the San Carlo Theatre, Naples, in October 1834. But this present *complete* and original Score has never been reproduced in its entirety—*all the existing printed Scores are expurgated ones.*

Experts are well aware of the excessive rarity of Musical manuscripts when complete and entirely in the Composer's own hand.

We may add that this Manuscript occupies no fewer than 420 folio *pages.*

The present Manuscript, which is entirely in Donizetti's autograph, has been collated and reported on by Miss Schlesinger, the acknowledged expert in Musical manuscripts.

£800

66

DORAT.

BAGATELLES ANONYMES, Recueillies Par Un Amateur. *A Geneve. M.DCC.LXVI.*

8vo. *Red morocco.* 1766.

*** *Top edges gilt, other edges entirely Uncut.*
Illustrated by Eisen.
A note in the Autograph of Dorat, and signed, dated *26th May* 1777 is inserted.
No copy in Uncut State is recorded by Cohen-De Ricci.

£15

67

DORAT.

RECUEIL DE CONTES ET DE POEMES. Par M.D. Quatrième Edition, Corrigée par l'Auteur, augmentée du Coureur alerte, et de la Moissonneuse.

A La Haye, Et se trouve a Paris, Chez Delalain, Libraire, rue de la Comedie Francaise. M.DCC.LXXIV.

8vo. *Red morocco. La Haye,* 1776.

*** Printed on "papier de Hollande."
Top edges gilt, other edges entirely Uncut.
It contains an engraved Frontispiece by Eisen and five full-page Illustrations by De Longueil, Massard, and De Ghendt, after Eisen.
Cohen-De Ricci only describe the Edition of 1770, having two *culs-de-lampe* by Eisen. The present Edition possesses these, but, in addition, has two large vignettes by Eisen on pages 9 and 23 respectively.
This Edition was therefore unknown to them.
There is inserted an Original receipt, signed by Dorat, dated *17th May* 1778.

£20

68

DORAT.

An Unique Collection, as follows:

1. SUITE DES BAGATELLES, 1767.

*** 1 Vignette and 1 Cul-de-lampe by Eisen, engraved by Née.

2. LETTRE DE VALCOUR, À SON PÈRE, *Paris,* 1767.

*** 1 Full-page Engraving, 1 Vignette, and 1 Cul-de-lampe by Eisen, engraved by Simonet.

3. MÉLANGES, *Paris*, 1767.

*** 1 Frontispiece, and 1 Engraving by De Ghendt after Marillier.

4. LETTRE D'OVIDE À JULIE, 1767.

*** 1 Full-page Engraving, 1 Vignette, and 1 Cul-de-lampe by Simonet, after Eisen.

5. LETTRE DU COMTE DE COMMINGES, *Paris*, 1765.

*** 2 Vignettes, 2 Culs-de-lampe, and 2 Engravings by Aliamet and De Longueil, after Eisen.

6. REPONSE DE VALCOUR À ZÉILA, *Paris*, 1766.

*** 1 Full-page Engraving, 1 Vignette, and 1 Cul-de-lampe by De Longueil and Aliamet, after Eisen.

7. RÉGULUS, TRAGÉDIE, *Paris*, 1773.

*** 1 Frontispiece designed and engraved by Marillier.

8. LE MALHEUREUX IMAGINAIRE, *Paris*, 1777.

*** 1 Full-page Engraving by Marillier.

9. LES PRONEURS, *Paris*, 1777.

*** 1 Frontispiece by Marillier, engraved by Duflos, and 3 full-page Engravings by Marillier, engraved by Halbou and Lebeau.

10. ÉPITRE À CATHERINE II, *Paris*, 1765.

*** 1 Vignette and 1 Cul-de-lampe by Eisen.

The above Collection is enclosed in a red morocco case, all being *broché*, and eight being uncut.

A portion (3 *pages*, 4to) of the Original Autograph Manuscript of Dorat's "Alceste" has been added to the Collection.

(c) £80

69

DOUCE (M.).

FLAMBEAU DE LA VERITE, divisé en trois parties.

8vo. 1710.

*** *This very choice Manuscript is a most unusual example of skilful Calligraphy, and was written by Douce in* 1710.

The title-page is surrounded by a border of spirals of foliage enclosing a flower in

each curve. On the next leaf is the Preface, with an *en-tête* of similar design. Each part begins with an *en-tête*, and each Chapter with a delicately drawn Initial letter.

The very remarkable Contemporary French binding is of black morocco, with a three-line gilt fillet running round the edge of the sides. Within is a panel frame made with the same fillet, and having a large fleuron at each corner. In the centre is a diamond-shaped ornament of curved and leaf tooling. The panels of the back have dotted fleurons in the centre with double laurel branches at the corners. The *doublures* are of red morocco bordered with a deep gilt frame made by a repetition of a large tool. The end leaves are of marbled paper, and the edges of the leaves are marbled under the gold.

(c) £300

70

DUBOS (J. B.).

HISTOIRE DE LA LIGUE Faite A Cambray, Entre Jules II Pope, Maximilien I Empereur, Louis XII Roy de France, Ferdinand V Roy d'Aragon, & tous les Princes d'Italie. Contre La Republique de Venise. Quatrieme Edition Revue, corrigee & augmentee par l'Auteur. Pondus & statera judicia Domini sunt. Prov. c. 16.

A Paris ; Chez Chaubert, à l'entree du Quay des Augustins, du Cote du Pont S. Michel, à la Prudence & à la Renommee. M.DCC.XXVIII. Avec Approbation & Privilege du Roy.

Small 8vo. 2 vols. 1728.

*** Bound for Caroline, Queen of George II.

These volumes are in red morocco, and the sides are plain except for a three-line gilt fillet running round the edge of the sides. The backs have raised bands, and the panels are delicately gilt, with a dotted fleuron in the centre, between sprays of laurel, dots, stars, and formal tools. The edges of the leaves are marbled under the gold, and the boards lined with marbled paper. In the centre of each cover are stamped two oval Shields of arms, surrounded by some ornamental framework, and surmounted by a coronet. This is not an ordinary armorial stamp of a Collector, engraved upon a metal plate, but is built up entirely of small tools, and therefore prepared for a special occasion. The first Shield is quartered, the first and fourth quarters being charged with two leopards, the name always, and correctly, used in France for what English heraldry calls " lions passant reguardant." The second and third quarters represent " semée of fleurs-de-lys." The second Shield is indirectly made up, and could only be described as " barry of six, in the sinister point a leopard."

£40

71

DUFLOS.

L'ÉDUCATION DE HENRI IV. Par M.D.****** Béarnais. Orné de Six Figures. Dessinées par Marillier et Gravées par Duflos le Jeune.

A Paris Chez Duflos le Jeune, rue St. Victor No. 151. *près la Place Maubert, M.DCC.LXXXX. Avec Priv. du Roi.*

8vo. 2 vols. *Red morocco. Paris,* 1790.

*** *Top edges gilt, other edges entirely Uncut.*

Contains 2 engraved Titles designed by Hérault and 6 full-page Illustrations by Duflos, after Marillier.

There are added to this copy:

1. An Autograph Letter signed, of Duflos, dated *11th August* 1755.
2. An Autograph Letter signed, of Marillier, dated *17th February* 1808—addressed to "Monsieur le Prefet."

No copy in Uncut state is recorded by Cohen-De Ricci.

£35

72

DUFRESNY.

OEUVRES CHOISIES DE DUFRESNY.

A Paris de L'Imprimerie De P. Didot L'Aîné, Et de Firmin Didot. M. DCCCX.

Small 8vo. 2 vols. *In the Original Vellum.* 1810.

*** One of the two copies which were printed on *Vellum*

£40

73

ELZEVIER PRESS (THE).

A Matchless Collection of the most noted Classical and other Authors from this famous Press printed between the years 1619 and 1680.

The Authors are contained in 178 volumes.

All are specially selected Copies, being either in beautiful old Bindings, or else Uncut copies.

There are copies in bindings by Boyet, Duseuil, Padeloup, Ruette,

Lemonnier, Girou, Derome, Roger Payne, Bradel, Laferte, Walther, Kalthoeber, etc.

Some of these are splendid examples of the famous *doublure* bindings by Boyet, Duseuil, and Padeloup.

Many of the volumes bear the armorial stamps of such famous Collectors as Louis XIII, Louis XIV, Colbert, de Thou, de Loménie, Hoym, and others.

A considerable number were formerly in the noted Elzevier Collection of Sir John Thorold of Syston Park.

*** There are no less than 22 Uncut copies, and it is believed that nothing like this number exists in any other Collection.

A full descriptive Catalogue accompanies the Collection.

£3,500

74

ELIZABETH.

LIBER PRECUM PUBLICARUM.

4to. *Blue morocco. R. Wolfe, London* (1560).

*** *Queen Elizabeth's Prayer Book.*

The excessively rare *First issue* of this Prayer Book.

The first Elizabethan Prayer Book was printed in 1559. It was considered advisable that the Book should appear also in Latin, in accordance with a Privilege reserved to the English Universities, in the first "Act of Uniformity" which allowed Public Service other than the Holy Communion to be performed in Greek, Latin, or Hebrew in the College Chapels. Consequently, in 1560 there was issued the present Elizabethan Latin Prayer Book, and prefixed to it were Royal Letters Patent, dated 6th April, which gave permission that the whole of the Service, including the Eucharist, might be said in such Chapels in Latin, provision also being made for an English Service and Communion, at least on Festivals. All Ministers were exhorted to use *this Latin form*, privately, on those days on which they did not say the Public Prayers in English in their Churches. This Latin version is ascribed to Walter Haddon, an eminent scholar, and one of Elizabeth's Ecclesiastical Commissioners.

This First issue ends with a *Colophon* on the recto of Qq4, and has the Printer's device on the verso of the leaf. The Second issue has no printed device, but ends with the *Colophon* on the reverse of Tt4.

As the number required by the Universities and the learned would, of course, be very small, the First issue was very limited, and copies of it are far rarer than of the Second issue with the Occasional Offices.

Indeed, both copies in the Bodleian are of the Second issue, as are apparently three out of the four copies in the British Museum.

The present copy, which is of the genuine First issue, is particularly interesting as having two Elizabethan College graces added in contemporary manuscript at the end.

£100

75

EPIPHANIUS.

EXPOSITO THEMATUM DOMINICORUM Et Memorabilium Qvae Hierosolymis Sunt: Autoribus Et Testibus Oculatis, Poeta Graeco Anonymo, Et Epiphanio Monacho S. Urbis cive, Logographo minimè spernendo. Fed. Morellus Professorum Et Interp. Reg. Decanus Graeca è Biblioth. Vaticana eruta & descripta recognouit, & Politicos seu dithyramb. versus Graios Trimetris Lat. expressit. Index non inanis accessit.

Lutetiae, Apud Fed. Morelli, Typographi Regij. M. DC. XX. Non sine Privilegio.

Small 4to. *Red morocco, the sides bordered with a three-line fillet, back fully gilt, having a dotted fleuron in each panel between various small tools. In the centre of each cover is the large Armorial device of Louis Henri, Comte Loménie de Brienne.*

F. Morelli, Paris, 1620.

*** Unique.

This copy, the only one *printed on Vellum*, passed after the sale of the Loménie Library, in 1724, into the collection of Robert Harley, Earl of Oxford. The next owner was Charles Chauncy, M.D., whose book-plate is in the volume. At Chauncy's sale it passed to Robert Heathcote, whose large Collection was dispersed in a number of Sales between 1802 and 1808. In the 1808 Sale it passed to Richard Heber.

£84

76

ERASMUS.

ELOGE DE LA FOLIE.—"Stultitiae laus."

8vo. *Basle*, 1676.

*** *The Lamoignon-Beckford copy printed on Fine paper and in a most elegant* doublé *binding by Duseuil.*

Of all the very numerous writings of Erasmus none was or is so widely known as the "Praise of Folly."

The Author told his friend Sir Thomas More that he thought it out during his journey from Italy to England, and put it into Manuscript form at More's house in London soon after. The Greek title he explained as a pun on More's name, the humour of it being that More was "as far from the thing [*i.e.*, Folly] as his name was near it." The book is in the form of an Oration delivered by Folly in person to an imaginary Audience made up of all classes and conditions of men.

The present Edition, dedicated to that eminent Bibliophile, J. B. Colbert, is a particularly valuable one, *from its containing brilliant first impressions of Holbein's famous Illustrations.*

These, numbering *eighty-one*, were drawn by Holbein on the copy of an early

Froben edition preserved in the Basle University Library. Erasmus himself saw them and added some comments on them in his own hand. Charles Patin, who prepared and superintended this Edition when he was staying in Basle, employed Caspar Merian to engrave these Illustrations, which in the present copy are in the very earliest state.

Besides Holbein's illustrations there is a portrait of Erasmus also by Holbein and two self-portraits of Holbein. There are also *Lives* of Erasmus and Holbein, with a list of the latter's chief Works; and, at the end of the volume, letters of Erasmus to Dorpius and More.

This copy is in a very beautiful *double* binding by Duseuil. The sides are plain except for a three-line gilt fillet, stopped at the corners with a rosette. The panels of the back have in the centre a delicate dotted gilt fleuron surrounded by dots, stars, and curved tools.

The *doublures*, of red morocco, have a gilt border frame of a lily-and-leaf pattern. The end leaves are of marbled paper, and the edges of the leaves are marbled under the gold.

This volume was in the celebrated Lamoignon library, founded by Guillaume de Lamoignon, and which continued in the Family and was greatly increased until the death of Chrétien François Lamoignon in 1789.

It was afterwards in the equally celebrated Beckford library, and *is probably the finest extant copy of this Edition.*

£84

77

FALBAIRE DE QUINGEY (C. G. F. de).

L'ÈCOLE DES MOEURS, ou les Suites du Libertinage, Drame en Cinq Actes et en Vers. Représenté à la Comédie Françoise le 13 Mai 1776.

8vo. *Paris*, 1776.

*** Bound for the Empress Maria Theresa.

The binding is of red morocco, the sides being enclosed with a three-line fillet. The back is smooth with bands, and each panel contains a fleuron between dots and curved tools. The edges of the leaves are gilt, and the boards are lined with marbled paper. In the centre of each cover is an extremely elaborate Armorial device, containing two oval shields side by side. The arms on the first are—Quarterly of eight: 1, Barry of eight argent and gules (Hungary Ancient); 2, Azure, semée de fleurs-de-lys or (Anjou-Sicily); 3, Argent, a cross patonce between four crosslets or (Jerusalem); 4, Or, four pallets gules (Aragon); 5, Azure, three fleurs-de-lys or, a bordure gules (Anjou Modern); 6, Azure, a lion rampant, crowned or, armed and langued gules (Guelders); 7, Sable, a lion rampant or, armed and langued gules (Brabant); 8, Azure, semée of crosslets-fitchées or, over all two barbed addorsed of the last (Bar). Over all on an escutcheon, Or, on a bend gules three alerions argent (Lorraine); impaling, Or, five balls gules, two, two, one, in chief another of larger size azure, thereon three fleurs-de-lys of the field (Tuscany). The second Shield is much more complicated, and some of the quarterings are so minutely engraved as to be undecipher-

able. There are sixteen quarterings grouped round the centre shield of Austria, "Gules, a fess argent." Taken perpendicularly, there are six in the first row. The first is too indistinct to determine; the second is Aragon, "Or, four pallets gules"; the third, perhaps, Moravia, "Azure, an eagle chequy gules and argent, crowned or"; the fourth, Castile, "Gules, a castle triple-towered or"; the fifth, Lorraine, as above; and the sixth, unidentifiable, but perhaps Burgundy Ancient. The four in the second row are: Leon, "Argent, a lion rampant gules crowned or"; Aragon-Sicily, "Per saltire in chief and base or, four pallets gules, in flanks argent, an eagle displayed sable"; Görtz, "Per bend in chief azure a lion rampant or, in base argent two bends sinister gules"; Tuscany as above. In the last row is perhaps Jerusalem, "Argent, a cross potent between two crosslets or"; the second, Hapsburg, "Or, a lion rampant gules, crowned azure"; the third, Caroriola, "Argent, an eagle displayed azure, on its breast a crescent compony-counter of the field and gules"; the fourth, Juliers, "Or, a lion rampant sable, crowned of the field"; the fifth, Bar, as above, and the sixth, undecipherable. The two shields are upon a double-headed eagle with golden beak and claws, holding in the right claw a sceptre, in the left the Imperial orb. The device is that of the Empress Maria Theresa of Austria, who married Francis I, Duke of Lorraine.

Volumes from the Library of the great Empress are of extreme rarity. Inserted is a most interesting Letter signed by the Empress.

£70

78

FAVART (C. S.) and GLUCK (C. W.).

CITHERE ASSIEGÉE, Ballet en Trois Actes, représenté, pour la première fois, par l'Académie-Royale de Musique le Mardi 1er. Août 1775.

Small 4to. *Delormel, Paris*, 1775.

*** Bound for Madame Elisabeth de France, the "heroic sister" of Louis XVI.

The binding is of red morocco, heavily tooled. Round the edges of the covers runs a frame made with a roll with a pattern of fleurs-de-lys and formal leaves, and a larger fleur-de-lys is stamped at each corner. The back has raised bands with a fleur-de-lys between four smaller ones stamped in each panel. The boards are lined with red watered silk. The centre of each cover is occupied by an Armorial device. The lozenge-shaped shield contains the arms: Quarterly 1 and 4, Azure, three fleurs-de-lys or (France); 2 and 3, Or, a dolphin azure (Dauphiné). It is in a framework of formal ornament with two winged figures at the side, and above is a Prince's coronet. The device is that of Elisabeth, only daughter of Louis Dauphin and Maria Josepha, and sister of Louis XVI. A list of her books, "Catalogue des livres provenant de chez la fille Élisabeth Capet, condamnée," is preserved in the Bibliothèque Arsenal, *and as almost all her books are now in the Bibliothèque Nationale, examples of her Library are very rarely met with.*

Inserted is a Holograph Letter, signed, of Marie Clotilde, sister of Madame Elisabeth.

£80

79

FÉNELON.

LES AVENTURES DE TELÉMAQUE.

8vo. 2 vols. 1738.

*** Illustrated with a Portrait of Fénelon by Vivien, engraved by Scotin, and 24 Illustrations by Scotin, Picart, Debrie, and Du Bourg, engraved by Scotin and Fourdrinier. Also two additional portraits of Fénelon by Savart after Vivien, and by Desrockers.

This copy was specially printed on Large and Thick paper, and is bound in straight-grained red morocco. The sides are edged with a single dotted gilt line, and the back is flat with bands made with a double dotted line. The boards are lined with marbled paper and the edges of the leaves are gilt.

In the centre of the front cover a device is stamped consisting of a Garter with the motto *Deus alit me* containing the initials T.W. surmounted by a Helmet and a Mantling and Crest.

On the reverse cover is a Shield upon a mantle with the Arms: Argent, on a fess gules between three Cornish choughs proper as many crescents or. Above the fess a spear-head.

These Arms are those of Theodore Williams, a noted Bibliophile. He was extremely fastidious, and especially collected Large and Thick paper copies. His Library was sold in a fifteen days' sale in April 1827, and realized over £10,000.

This important Edition, which was edited by the Marquis de Fénelon, contains a preliminary *Discours sur le Poeme épique* by " the Chevalier " Ramsay.

The link between "the Chevalier" Ramsay, who was associated with this Edition of Télémaque, and Fénelon was a very close one.

By the persuasion of Fénelon he entered the Catholic Church, and having gained Fénelon's special friendship, he remained with him until his death in January 1715. Fénelon left Ramsay all his papers.

£60

80

FÉNELON.

LES AVENTURES DE TELEMAQUE Fils D'Ulysee, Par François Salignac De La Mothe Fénelon; Avec des notes mythologiques de François Noel, inspecteur general de l'instruction publique Nouvelle Édition ornée de vingt-cinq gravures, et de la carte des voyages de Télémaque.

Paris, Deutu, Imprimeur-Libraire, Rue du Pont-de-Lodi, No. 3 1808.

18mo. 4 vols. *Paris*, 1808.

*** *Entirely Uncut and in the Original half morocco.*

Contains an engraved Portrait of Fénelon by Vivien and a *Suite* of 24 Engravings by Queverdo, engraved by Delignon, Dambrun, Villeroy, De Launay, and Gaucher.

At the commencement of Volume I there is a large folding map, depicting the route taken by Télémaque.

This appears to be the First Edition "Avec les notes mythologiques de Francois Noel."

£21

81

FÉNELON.

DE L'ÉDUCATION DES FILLES.

Small 8vo. *A. A. Renouard, Paris,* 1807.

*** Printed on fine white *Vellum*, the edges being entirely Uncut.

Only two copies were specially printed by Renouard.

The present was Renouard's (the publisher) own copy and contains his *ex-libris.*

The binding, by Bradel-Derome, is of red morocco, with a deep border frame round the sides, worked from a roll in blind tooling, but bordered with gold lines. The back has bands tooled with gilt lines, and the panels are filled with a large blind tooled ornament. The boards are lined with light brown-coloured paper.

Renouard added to this copy the wonderfully fine portrait of Fénelon, which is of the greatest rarity, engraved by Jean Baptiste de Grateloup, after Vivien, the portrait of Fénelon by St. Aubin, and the portrait of Fénelon, engraved by d'Elvaux after the painting by Vivien.

"De l'Éducation des Filles" was Fénelon's first publication.

£75

82

FENOUILLOT DE FALBAIRE.

L'HONNETE CRIMINEL, Drame En cinq Actes & en vers. Par M. Fenouillot De Falbaire. Illi solatium est pro honesto dura tolerate, & ad causam a patientia respicit. Senec. De Providentia.

A Amsterdam. Et se trouve A Paris, Chez Merlin, Libraire. rue de la Harpe, vis-a-vis la rue Poupée, a l'image Saint-Joseph. M.DCC.LXVII.

8vo. *Red morocco. Amsterdam,* 1767.

*** *Top edges gilt, other edges entirely Uncut*

Contains five full-page Engravings after Gravelot by Binet, De Launay, Levasseur, and Simonet.

This is one of the rarest and most beautiful volumes illustrated by Gravelot

Added to the present copy is an Autograph Letter, signed, of Gravelot.

No copy in Uncut state is recorded by Cohen-De Ricci.

£35

83

FIELDING.

HISTOIRE DE TOM JONES, Ou L'Enfant Trouvé. Traduction De L'Anglois De M. Fielding. Par M.D.L.P. Enrichie d'Estampes dessinées Par M. Gravelot.

A Amsterdam, Aux Depens De La Compagnie. M.DCCL.

12mo. 4 vols. *Half-calf. Amsterdam*, 1750.

*** *An absolutely Uncut copy of the First French translation of this English Classic.*

It was published a few months after the First English edition, and is of very great rarity.

Contains a Frontispiece and 15 Illustrations engraved by Aveleine, Chedel, Fessard, and Pasquier after Gravelot.

These beautiful Engravings date from Gravelot's best period.

In addition, there is added the Suite of Engravings by Punt after Gravelot.

No example in Uncut state is recorded by Cohen-De Ricci.

£75

84

FIELDING.

TOM JONES, Ou L'Enfant Trouvé, imité de Fielding. Par M. de la Place.

Londres, 1801.

12mo. 4 vols. 1801.

*** *Uncut*, but having the edges gilded over.

The present copy is in a charming green morocco binding by Chambolle-Duru.

Contains the *Suite* of 9 Engravings by Delignon after Borel.

These are in two states, *Proofs before the Letters, and the Lettered impressions.*

No copy in Uncut state is recorded by Cohen-De Ricci.

£40

85

FLATMAN (THOMAS).

POEMS.

8vo. *London*, 1674.

*** *Probably the finest copy extant of the First Edition, in a beautiful Contemporary binding of red morocco.*

The sides are bordered with a narrow ornamental roll and a two-line fillet, with a frame on the interior side made with a repetition of daisies and an ornamental tool. Within this is a panel, the framework broken with curves and extending at top and bottom in the "College style." From the extensions run straight sprays ending in

bunches of grapes. The interior of the panels, at top and bottom, are filled with curved foliate work, with birds and flowers, and small dots and circles in many spaces. A diamond-shaped centre ornament is made up with the same tools. Stars, rosettes, and other ornaments are scattered over the remaining background. The panels of the back are fully gilt with varying designs. The boards are lined with marbled paper, and the edges of the leaves are gilt.

This is a particularly choice example of the distinctive "Restoration" work, produced in England from 1660 onwards.

This copy contains the exceedingly rare blank leaf marked A1.

£65

86

FLAVELL (JOHN).

DIVINE CONDUCT, or the Mystery of Providence.

8vo. *S. Bridge for Tho. Parkhurst, London*, 1698.

*** In a very elaborately gilt binding of the period of publication, possibly by Steele and Baker. It is of red morocco, and the sides are enclosed in a frame made with an ornamental roll and a series of fillets. Within this are corner-pieces built up by the repetition of a number of curved tools of different sizes. The same tools are used to form a diamond-shaped centre-piece. The space between is stamped with some formal tools and the background dotted over with flowers and gold dots. The panels of the back are fully gilt, and the boards are lined with marbled paper.

£35

87

FOLENGO (T.).

MERLINI COCAI POETAE MANTUANI MACARONICORUM OPUS . . . Zanitonella . . . Phantasiae . . . Moscheae . . . Libellus Epistolarum & Epigrammatum etc. *Illustrated with wood engravings.*

16mo. *J. Variscus, Venice*, 1573.

*** Bound for Madame de Bellefonds.

This beautiful little *double* binding, by Padeloup, is of citron morocco. The sides are edged with a three-line gilt fillet, stopped at the corners with a rosette, and there is a small fleuron at each interior corner. The back is flat with bands, and in each panel is a coat-of-arms between stars, dots, and small tools.

The *doublure* is of olive morocco tooled with a beaded chain border. The leaves are marbled under the gold, and there are marbled end papers. The Armorial shield consists of a circular shield containing the arms: Quarterly 1 and 4, Azure, a chevron or between three lozenges argent, two and one; 2 and 3, Bendy azure and or. The shield is within an oval frame, and is surmounted with a coronet. The arms are those of Madame de Bellefonds, wife of Jacques Bonne Gigault de Bellefonds, a Marshal in the King's army, and Governor of the Château of Vincennes, who died in 1746.

£30

88

FRANCIS OF ASSISI.

ORATIONES S. FRANCISCI.

4to. *Manuscript on fine Vellum.*

*** This very beautiful Italian Manuscript was written for Pope Paul II, who died in 1471.

It contains the *Orationes* of St. Francis of Assisi, and consists of six parts: 1. *Oratio de observantia divine legis.* 2. *Oratio de immortalitatis animarum.* 3. *Oratio de communi resurrectione.* 4. *Oratio de justicia servanda.* 5. *Oratio de transfiguratione Salvatoris.* 6. *Oratio de dulcedine vite eterne.* These do not appear to be mentioned in the chapter on the writings of St. Francis appended to Paul Sabatier's Life of St. Francis of Assisi.

The Manuscript concludes with a *Colophon* which records its provenance. Expanding the contractions, it runs "Prescriptas orationes egit et recensuit in capella Sanctissimi Domini nostri Pauli secundi. Magister Franciscus de Asisio provincie Sancti francisci magister et in romane curie totius ordinis minorum procurator Infelix."

The Manuscript covers 84 pages of Vellum. It is exquisitely written in a fifteenth-century Italian hand, with the initial letter to each Oration in gold, the others are either blue or red, while all have coloured floriations. The binding is contemporary, and is of the Papal white satin with yellow silk ties. On the first page is the Coat-of-arms of a hand holding a heart, with the motto *Volenti.*

(c) £200

89

GARDYNE (ALEXANDER).

THE THEATRE OF THE SCOTTISH KINGS. By Alexander Garden, Professor of Philosophy at Aberdeen. Done from the Original Manuscript. *Limp Vellum.*

Edinburgh, printed by James Watson, and Sold at his Shop, next Door to the Red-Lyon, opposite to the Luken-booths, 1709.

Small 4to.

*** EXCESSIVELY RARE. ONLY THREE OTHER COPIES ARE KNOWN. The volume is in quaint Scottish verse, and is dedicated "To The King's most Sacrat Majistie." The series of verses ends with the death of Prince Henry, 1612. This work was reprinted, with Gardyne's "Garden of Grave and Godly Flowers," for the members of the Abbotsford Club. The three other known copies of this (the original) Edition are: the one, from the Duke of Roxburghe's Library, now in the British Museum (the title of which is defective); another, formerly Heber's, was at Britwell; and the third is in the Advocates Library, Edinburgh.

£25

90

GAUFFRE (THOMAS LE).

LA VIE DE CLAUDE BERNARD.

8vo. *C. Sonnius and D. Bechet, Paris*, 1642.

*** The present copy is enclosed in a magnificently decorated binding of red morocco by *Le Gascon*. The outer border frame, built up with several ornamental rolls of delicate tooling, contains an inner panel framed with dotted and plain fillets. Round the inner edge of the frame is an ornamental roll, and within this are large corner-pieces built up with impressions from curved tools forming rich masses of gilt ornament. At each outer corner of the panel is a vase with a spray of flowers. In the centre of the panel is an oval frame surrounded by straight and waving rays containing the word CHARITAS. The panels of the back are entirely covered with gilding built up with small curved tools, dots, and other small ornaments. The boards are lined with marbled paper, and the edges of the leaves are gilt.

This binding is an exceptionally fine specimen of Le Gascon's work. All the tools used are most graceful in design, and are very delicately engraved, while they are disposed to the very best advantage.

This copy was quite probably bound for Presentation, and the word CHARITAS on the cover refers to the teaching of the person, Claude Bernard, whose "Life" it contains.

The volume is illustrated with a portrait of Bernard engraved by A. Boudan, and some smaller but very finely engraved plates by Herman Weyen, two of them containing the figure of Bernard.

(C) £75

91

GERSON (JEAN DE).

INCIPIT TRACTATUS DE MISTICA THEOLOGIA seu contemplacone Speculatine et practice editiisa reverendo patre dno dno Johanne de Gersonns.

Small folio. *Manuscript on Vellum. Bound in vellum. Amiens. Saec. XIV.*

*** MANUSCRIPTS WRITTEN AT AMIENS IN THE REIGN OF CHARLES V ARE OF THE FIRST RARITY.

At the end of the Manuscript is the short *Colophon*: "Et pertinet ad monasterium venerabile fratrum celestinorum Beati Anthonii de Ambianis. Scriptus per manum fratris Victoris herdine in ordine predicti professi." There is an early inscription at the foot of the last blank page. "Iste liber est Celestinorum de Ambianis. Jhesus maria Joseph Hohannes magdalena."

This Manuscript covers 43 leaves of vellum. It is made up in four quires, the first of ten leaves, the second of twelve with an extra one at the end, making thirteen, the

third of eight with an extra one at the beginning, making nine, and the last of ten leaves, the final one being blank.

The Celestins or Moronites were an Order founded in 1254 by Pietro Morono, who became Pope under the name of Celestinus V. They followed the Benedictine rule.

Charles V founded the Paris house, the Order having previously been introduced into France at Orleans and the forest of Compiègne by Philippe le Bel.

£225

92

GESSNER.

OEUVRES DE SALOMON GESSNER.

A Paris, Chez Ant. Aug. Renouard. M.DCC.XCV.

8vo. 4 vols. *Red morocco.* 1795.

*** AN UNIQUE COPY *printed on Large Vellum Paper. Top edges gilt, other edges entirely Uncut.*

This is undoubtedly one of the most important copies of Gessner's "Oeuvres" in existence. The Moreau *Suite* of 2 Portraits and 48 Engravings are in the following states:

Plate 1 is in	3	States	
,, 2	,, 2	,,	
,, 3	,, 4	,,	
,, 4	,, 4	,,	
,, 5	,, 4	,,	
,, 6	,, 3	,,	
,, 7	,, 4	,,	
,, 8	,, 3	,,	
,, 9	,, 3	,,	
,, 10	,, 4	,,	
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,, 17	,, 4	,,	
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,, 22	,, 3	,,	
,, 23	,, 4	,,	
,, 24	,, 3	,,	
,, 25	,, 3	,,	
Plate 26 is in	3	States	
,, 27	,, 4	,,	
,, 28	,, 3	,,	
,, 29	,, 2	,,	
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,, 42	,, 3	,,	
,, 43	,, 3	,,	
,, 44	,, 4	,,	
,, 45	,, 5	,,	
,, 46	,, 4	,,	
,, 47	,, 1	State	
,, 48	,, 4	States	
,, 49	,, 4	,,	
,, 50	,, 3	,,	

£175

93

GESSNER (SALOMON).

A Suite of 19 Original DRAWINGS by Gessner himself, to illustrate an Edition of his IDYLLES.

*** These very beautiful Drawings, which are in sepia, have been carefully inlaid and form a small 4to volume, bound in red morocco.

£400

94

GILPIN (W.).

VOYAGE EN DIFFÉRENTES PARTIES DE L'ANGLETERRE, et particulièrement dans les Montagnes & sur les Lacs du Cumberland & du Westmoreland. Traduit par M. Guédon de Berchere. *Numerous illustrations in Aquatint.*

8vo. 2 vols. *London and Paris*, 1789.

*** Bound for the Princesse de Ligne.

The binding is of citron morocco. Round the edge of the sides runs a frame made with a toothed fillet, and another frame of similar work is repeated half an inch within. Between the two runs a narrow chainwork roll. The back is flat with bands, and the panels contain a small rosette between four dots and corner-pieces. The boards are lined with red paper, and the edges of the leaves are gilt. In the centre of the covers is an elaborate Armorial device. It consists of two oval Shields, side by side, placed on a Peer's mantle, and surmounted by a coronet. The dexter shield contains eight quarterings: 1, Gules, four fesses, argent (Hungary); 2, Azure, semée of fleurs-de-lys or, a label of three points (Anjou-Sicily); 3, Argent, a cross patonce between four crosslets or (Jerusalem); 4, Or, four pallets gules (Aragon); 5, Azure, semée of fleurs-de-lys or, a bordure gules (Anjou Modern); 6, Azure, a lion rampant crowned or, armed and langued gules (Gueldres); 7, Sable, a lion rampant crowned or, armed and langued gules (Brabant); 8, Azure, semée of crosslets fitchees or, over all two barbed addorsed of the last (Bar). On an inescutcheon, Azure, a bend gules (Ligne), impaling, Or, on a bend gules three alerions argent (Lorraine). On the sinister shield are the arms, Azure, fretty or (Bethizy). The device is that of Henrietta Eugénie de Bethizy de Mezières, Princesse de Ligne, wife of Claude Lamorel Hyacinthe Ferdinand, Prince de Ligne.

£50

95

GOETHE.

LES SOUFFRANCES DU JEUNE WERTHER. Par Goethe Traduction Nouvelle Ornée de Trois Gravures en Taille Douce. Vulnus alit venis, et caeco carpitur igni Virg.

A Paris De L'Imprimerie De P. Didot L'Aîné M.DCCC.IX.

8vo. *Red morocco. Paris,* 1809.

*** *Top edges gilt, other edges entirely Uncut.*
Contains 3 Illustrations by de Ghendt and Simonet after Moreau.

£25

96

GOLDSMITH.

THE CITIZEN OF THE WORLD; or Letters From A Chinese Philosopher, Residing in London, To His Friends in the East.

London: Printed for J. Newberry, at the Bible and Sun, in St. Paul's Church-yard. MDCCLXII.

Small 8vo. 2 vols. *Red morocco.* 1762.

*** An unusually fine copy of the First Edition.

£12 12*s.*

97

GOLDSMITH.

LE MINISTRE DE WAKEFIELD, Histoire Supposée Ecrite Par Lui-Même. Sperate miseri, cavete felices.

A Londres, Et se trouve à Paris
Chez { *Pissot, Libraire, quai de Conti.*
Desaint, Libraire, rue du Foin.
M.DCC.LXVII.

12mo. 2 vols. *Original French* veau fauve, 1767.

*** An unusually fine copy of the First Edition in French of "The Vicar of Wakefield." The first English Edition was published a year previously.

£15 15*s.*

98

GOSPELS OF THE FOWER EVANGELISTES, translated in the olde Saxons tyme out of Latin into the vulgare toung of the Saxons, newly collected out of Auncient Monumentes of the sayd Saxons, and now published for testimonie of the same. (With the English Translation revised from the Bishop's Bible added, edited by John Foxe.)

4to. *Old blue morocco, gilt edges. Printed by John Daye*, 1571.

*** *The First Anglo-Saxon Bible.*

This is the famous Spencer (Althorp) copy of one of the rarest of Elizabethan books.

It is described by Dibdin in his "Typographical Antiquities," volume 4, page 119. There is a note on one of the fly-leaves in a Jacobean hand, proving its extreme rarity, even in the reign of James I. The note reads: "I was twenty years looking for to buy one of these books, before I could buy one under a mark. I offered many a time an Angel for such a booke as this." There are also numerous notes throughout the volume in a hand of the same period.

This Anglo-Saxon edition of the Bible owed its existence to Archbishop Parker, "by whose illustrious diligence and learned labours," writes Foxe in his Dedication, "this booke, with others moe, hath been collected and searched out of the Saxon Monumentes." The Saxon type was cut by John Day at Parker's expense.

The volume contains the four Gospels in the Saxon tongue, while the English version is printed in the margin.

The identical manuscript from which this edition was printed is now in the Bodleian Library. It contains 197 leaves, and was written about the middle of the Eleventh century.

This *Editio princeps* of the Anglo-Saxon Scriptures was published at the expense of Matthew Parker, with a Dedication to Queen Elizabeth. The volume was never seen by Lowndes, because he states that it is dedicated to Archbishop Parker, instead of Queen Elizabeth. Dibdin only knew of one other copy (the Pepys copy at Cambridge).

The British Museum copy is one of their exhibited volumes.

£100

99

GRAFFIGNY.

LETTRES D'UNE PÉRUVIENNE, Par M^me^. De Graffigny, Traduites Du Français En Italien Par M. Deodati, Édition Ornée du Portrait de l'Auteur, gravé par M. Gaucher, et de six Gravures exécutées par les meilleurs Artistes, d'après les Dessins de M. Le Barbier L'Ainé.

A Paris, Chez L'Éditeur, Rue S. Guillaume, N°. 1150, *et les prin-*

cipaux Libraires. L'Imprimerie De Migneret, rue Jacob, N°. 1186. *M.DCC.XCVII.*

8vo. *Red morocco.* 1797.

*** An Unique copy, believed to be the finest extant. *Top edges gilt, other edges entirely Uncut.*

The present copy is printed on Large Vellum paper, and contains the Engravings in three States:

1. *The pure Etchings.*
2. *Proofs before all Letters.*
3. *Lettered Impressions.*

These Illustrations are by Le Barbier, and were engraved by Choffard, Halbou, Ingouf, Patas, Gaucher, and Lingée.

The Portrait of Madame de Graffigny, after La Tour, engraved by Gaucher, is also in three States.

In addition, there has been added the *Suite* of the Portrait of Madame de Graffigny by De Launay and eight Engravings by Lefevre engraved by Coiny.

They were especially printed on Large paper for this Edition, and are Proofs before *les Taillettes blanches.*

£120

100

GRATELOUP (JEAN BAPTISTE).

ŒUVRE GRAVÉ. (*Portraits.*)

8vo. *Red morocco by Chambolle-Duru. Paris,* 1771-81.

*** *This remarkably choice and complete Set of Grateloup's famous Portraits was formerly in the Destailleur collection. It is believed to be the same Set which sold for* 5,200 *francs in* 1869, *and the finest known.*

This Collection commences with four "States" of the nearly full-length portrait of Jacques Bénigne Bossuet, after the picture by Hyacinthe Rigaud (Duplessis, in error, says after Drevet), the first of which is a *proof before letters.*

Then come two "States" of the half-length portrait of Bossuet, also after Rigaud, but from a different picture, one being a *proof before letters.*

The next three Portraits, one of which is a *proof before letters*, are of René Descartes, after the portrait by Frans Hals.

The portrait of John Dryden, after Kneller, which follows, is in three "States": (*a*) *before letters*; (*b*) with name of Engraver only; (*c*) with name of the Painter and the Engraver.

Of Fénelon, after J. Vivien, there are three "States," a *Proof before the letters*, and two impressions "After the letters."

There are also two "States," *before* and after letters, of "Cornelie," or, rather, Adrienne Lecouvreur, the famous tragic French Actress, in that character, after the portrait by Noel Coypel.

Of Montesquieu, after Dassier, there are two impressions.

Of Cardinal Melchior de Polignac, after Hyacinthe Rigaud, there are three

"States." One with the *N* in Polignac reversed, the Second with it corrected, and the Third with the Portrait in an oval frame, the remainder of the plate being engraved, and having a Dedicatory inscription below to Comte Jules Armand de Polignac.

The final portrait is that of Jean Baptiste Rousseau, after the picture by J. Aved.

The Collection thus comprises twenty-three engravings, *six being Proofs before letters.*

No proofs before letters exist of the Cardinal de Polignac or of J. B. Rousseau.

£300

101

GRATIANI (A. M.).

LA VIE DU CARDINAL JEAN FRANÇOIS COMMENDON. Ecrite en Latin et traduite en François par Monsieur Fléchier.

4to. *Sebastien Mabre-Cramoisy, Paris,* 1671.

*** Bound for the Duchesse de Montausier.

This binding is of red morocco. The covers are edged with a three-line gilt fillet stopped at the corners with a fleur-de-lys, and an interior panel is made with the same fillet. At each corner of the panel is a monogram surmounted by a coronet, and in the centre a large Armorial device. The back has raised bands, and in each panel is the monogram between the dots and curved tools. The edges of the boards are tooled, and the linings are of a dark marbled paper. The stamp contains two shields side by side. The arms on the first are: Quarterly 1 and 4, Argent, a fess gules; 2 and 3, Azure, semée of fleurs-de-lys or (Montausier). On the other: Quarterly 1 and 4, Sable, a saltire argent (Angennes); 2 and 3, Ermine, a chief gules (Vivonne). Round the shields are the collars of the Orders of St. Michael and the Saint-Esprit, and the whole is placed on a mantle surmounted by a coronet. The device is that of Charles de Saint Maure, Duc de Montausier, and his wife, Julie Lucine d'Angennes de Rambouillet. The monogram C. I. represents their Christian names. The Library collected by the Duke and the Duchess was a fine one, much celebrated at the time, and mentioned in the poems of Marolles. Amongst its treasures was the famous "Guirlande de Julie," the masterpiece of the calligrapher Jarry and the painter Robert, a collection of verses of the Duchesse de Montausier when she was still Julie de Rambouillet.

The book appears to be so rare that there is no copy in the British Museum.

£150

102

GRESHAM (SIR THOMAS), *Founder of the Royal Exchange.*

A Remarkable Collection of FIVE LETTERS, SIGNED, and a DOCUMENT SIGNED by him. Together with a HOLOGRAPH LETTER SIGNED, of Thomas Gresham the younger. *These important Letters are addressed to Sir Nathaniel Bacon,* the brother of the famous Sir Francis

Bacon, and Sir Thomas Gresham's son-in-law. They date from 1574 to 1579.

These seven Letters are illustrated by six portraits, including a brilliant proof after Sir Anthony More of Gresham; the whole being inlaid to a uniform size and forming a handsome small folio volume bound in brown morocco extra.

*** Sir Thomas Gresham, the famous Merchant-banker, was the son of Sir Richard Gresham, Lord Mayor of London. He first attained fame as a Financier by negotiating certain loans for Edward VI in 1551. Subsequently, he was employed on several occasions by Elizabeth, who found him exceedingly useful in obtaining money from foreign Merchants, and also in raising loans from merchants in England. In 1566 he founded the Royal Exchange, which was opened by the Queen in person in 1570. When Gresham first entered the Banking business Antwerp was the commercial centre of the world; when he died the supremacy had been transferred to London.

This is the sole Gresham Correspondence known to us.

£315

103

GRESSET.

OEUVRES DE GRESSET.

A Paris Chez Ant. Aug. Renouard M.DCCCXI.

8vo. 2 vols. *Green morocco.* 1811.

*** Printed on "papier Velin."

Top edges gilt, other edges entirely Uncut.

This Unique copy contains the *Suite* of 8 Engravings by Moreau in *two states*:

1. *Proofs before Letters.*
2. *Lettered impressions.*

Three of the Engravings are in *three states*:

1. *The pure Etchings.*
2. *Proofs before Letters.*
3. *Lettered impressions.*

Of this *Suite* of 8 Engravings 7 are by Simonet after Moreau, and 1 by de Ghendt after Moreau.

The engraved Portrait of Gresset in Volume 1 by Saint-Aubin is in *three states*:

1. *Unsigned Proof.*
2. *Unlettered Proof.*
3. *Lettered Proof, with the signatures etched in.*

There have also been *added*:

1. *The Suite of Engravings by Moreau for the Edition of 1794, printed on Large paper.*
2. *The Suite of Engravings by Deveria, also printed on Large paper.*
3. *An early unsigned and undescribed Suite.*

No copy in Uncut state is recorded by Cohen-De Ricci.

£100

104

GUIMARD (MLLE.).

LA PETITE MAISON. Proverbe en deux Actes. Pour le Theatre de Mlle. Guimard. (By Saint-Just.)

8vo. *Manuscript.* 1776.

*** *Bound for Saint-Just.* It is No. 370 in the Catalogue of his Library.

It is in olive morocco. Round the sides runs a three-line gilt fillet crossing at the corners. In each angle is a flower spray. The back is flat with bands, and in each panel is a poppy head spray between dots, stars, and small tools. The boards are lined with marbled paper. In the centre of each cover is an Armorial device. On an ornamental shield supported by two monkeys are the arms, Bendy, vair and azure. Below the shield is a ribbon with the motto, *L'Honneur et L'Amour.* The device is that of Saint-Just.

A "Proverbe" in two Acts, this Play certainly does not err on the side of decorum, it recalls that most interesting figure of the French stage, Marie Madeleine Guimard. In 1772 she built a splendid Hôtel and Theatre, and spent large sums in producing Plays. *It was for this private Theatre that the present Play was written.*

£40

105

HARIOT'S VOYAGE TO VIRGINIA.

ADMIRANDA NARRATIO Fida tamen, de Commodis et Incolarum ritibus Virginae, nuper admodum ab Anglis, qui a Dn. Richardo Greinvile, equestris ordinis viro eo in Coloniam anno M.D.LXXXV. deducti sunt inventae, sumtus faciente Dn. Waltero Raleigh equestris ordinis viro Fodinaru stanni praefecto ex auctoritate serenissimae Reginae Angliae.

Anglico scripta sermone a Thoma Hariot, eiusdem Walteri domestico, in eam Coloniam misso ut Regionis situm diligenter observaret. Nunc autem primum Latio donata a C. C. A. Cum gratia & privilegio Caes. Maiest. ad quadriennium.

Most brilliant impressions of the finely engraved border to the Title-page and of the 28 large Engravings and the Map by De Bry and G. Veen.

Thin 4to. 1590.

*** *The most remarkable of the Illustrated books published during the Reign of Elizabeth.*

This superb and absolutely complete copy of Hariot's "Virginia" is of special interest as having belonged to *John Whitgift, Archbishop of Canterbury, Elizabeth's favourite Bishop.*

It is bound in dark calf with a single gilt line running round the edge of the covers,

and a plain back. In the centre of each side is the Archbishop's Armorial device. The Arms are those of the See of Canterbury, impaling, Argent on a cross flory sable five bezants (Whitgift). The charge is on a plain shield enclosed in a frame.

The volume begins with a finely engraved Title-page, and the second leaf contains the Dedication to the Emperor Maximilian with a fine engraving of his Arms. Pages 5 to 34 contain the *Narratio* printed in Italic type, then follow the Title and Index to the Illustrations, a fine engraving of Adam and Eve, and an "Address to the Reader." The large map of Virginia counts as the first illustration and is succeeded by twenty-two engravings with descriptions. Then follow five engravings of ancient Britons, with descriptions, and the last three leaves contain the Index, list of Errata, and Imprint.

A complete copy (such as the present) should consist of sixty-six leaves (a^1 b^6 c^1 d^6 (e^1) A^6 B, C^4 D^6 E^2 F^2). The fifty-second leaf (D^6) is a blank and usually wanting, but the present copy contains it.

Whitgift's influence with Queen Elizabeth was boundless. He was styled "her little black husband to whom she revealed the very secrets of her soul."

No other example of the Archbishop's Library appears to have occurred for sale.

(C) £400

106

HAZLITT (WILLIAM).

The Original HOLOGRAPH MANUSCRIPT of his Lecture VIII, "ON THE LIVING POETS."

43 *pages.* Folio. *Red morocco extra, by F. Bedford.*

QUITE COMPLETE.

*** This Manuscript has very numerous corrections and erasures in the Author's autograph. Among the Poets criticized are: Rogers, Campbell, Moore, Burns, Byron, Scott, Wordsworth, and Coleridge.

£63

107

HEINSIUS (D.).

ANDRONICUS RHODIUS. Ethicorum Nicomacheorum Paraphrasis. Cum Interpretatione Danielis Heinsii.

8vo. *Jeannes Patius, Leyden,* 1617.

*** This copy, which was bound for the "beautiful Venetia Digby," one of the great ladies of Charles I's Court, has the pages ruled with red, and is in a red morocco binding of the finest quality.

The sides are bordered with a frame made with a fillet, having a dotted line in the centre between two plain lines, and an interior panel is made with the same tool. At the corners of the panel is a stamped, finely engraved tool showing flowers springing

from a vase. The panels of the back have in the centre a monogram K.V.D., and this is surrounded with some very delicately and accurately worked spiral and dotted tooling. The volume has marbled end papers, and the edges of the leaves are marbled under the gold. In the centre of each cover is an Armorial device. The shield contains the following arms: Quarterly 1 and 4, Azure, a fleur-de-lys argent (Digby); 2 and 3, Ermine, on a bend sable, three goats' heads erased argent (Mulshoe); Impaling: Quarterly 1 and 4, Argent, on a bend azure, three bucks' heads cabossed or, a crescent for difference (Stanley, Lord Monteagle); 2 and 3, Or, a lion rampant azure (Percy). Above the shield is a helmet, from which depends the mantling, surmounted by the crest "An ostrich argent, in the beak a horseshoe or." In Davenport's "Heraldic Bookstamps" this coat is incorrectly described. The device is that of Sir Kenelm Digby and his beautiful wife Venetia Stanley. Sir Kenelm Digby was born in 1603, married in 1625, and died in 1665. As Lady Digby died in 1633 it is probable that the armorial devices, which contain both the husband's and the wife's arms, were engraved between 1625 and 1633.

The binding of this copy is certainly French workmanship, and probably by Macé Ruette.

This is an excessively rare *provenance*.

£80

108

HELVETIUS (J. A.).

TRAITÉ DES MALADIES LES PLUS FREQUENTES et des Remedes propres à les Guerir.

8vo. 2 vols. *Le Mercier, Paris*, 1724.

*** These volumes were bound for the Duchesse de Maine in red morocco with a simple two-line gilt fillet running round the sides. The back has raised bands, and the panels are ornamented with an elaborate fleuron between curved tools. The edges of the leaves are marbled under the gold, and there are marbled end papers. On each cover is a large Armorial device containing two oval shields. The Arms on the first are, Azure, three fleurs-de-lys or (France), with a baton in bend sinister for Bourbon, Duc de Maine; on the second France repeated, with a baton bendways for Bourbon, Prince de Condé. The Shields are within an elaborate formal framework surmounted by a coronet. The device is that of Anne Louise Benedicte de Bourbon, Duchesse de Maine. When only sixteen years old she was married to the Duc de Maine, a natural son of Louis XIV and Mme. de Montespan.

Only nine other examples of the Duchesse de Maine's library are recorded.

£30

109

HENAULT.

NOUVEL ABREGÉ CHRONOLOGIQUE DE L'HISTOIRE DE FRANCE, Contenant Les Événemens De Notre Histoire depuis Clovis jusqu'à la mort de Louis XIV. les guerres, les batailles, les siéges, etc. nos

moeurs, nos usages, etc. Nouvelle Edition Augmentée & ornée de vignettes & fleurons en taille-douce. Indocti discant, & ament meminisse periti.

A Paris, De L'Imprimerie De Praut. M.DCC.LXVIII.

Small 4to. 2 vols. *Red morocco.* 1768.

*** *A magnificent copy of one of the most beautiful French books of the Eighteenth century.*

It is illustrated with a charming vignette-portrait of Marie Leckzinska, engraved by Gaucher after Nattier, 3 vignettes by Cochin, 3 lettres orné by Chadel, 31 Culs-de-lampe by Moreau and 1 large Cul-de-lampe, at the conclusion of the *Reign of Louis XIV.* The *fleuron* on the title-page is also repeated in the Second volume.

In addition, the present copy contains the following *tirées-a-part*:

At page 55.	*At page* 178.	*At page* 259.	*At page* 415.
,, 75.	,, 184.	,, 260.	,, 422.
,, 101.	,, 204.	,, 282.	,, 474.
,, 121.	,, 215.	,, 303.	,, 505.
,, 127.	,, 228.	,, 321.	,, 568.
,, 137.	,, 234.	,, 338.	,, 763.
,, 145.	,, 241.	,, 367.	
,, 158.	,, 247.	,, 399.	

It will thus be seen that the present copy contains no less than 30 *tirées-a-part.*

There has also been added an Original Autograph Letter, signed, of Cochin, occupying 1 *page*, 4to, and dated 19*th January* 1762.

£280

110

HENRI III and LOUISE DE LORRAINE.

*** *An unique and most delightful little trinket box made for Henri III and his Queen, Louise.*

The top of the lid is framed with a two-line gilt fillet, and within this is a rich ornamental border. The whole of the remaining space on the top, and on the four sides, which are also edged with a two-line gilt fillet, is occupied with repeated devices of a crowned H. and L., separated by fleurs-de-lys of various kinds, the devices of Henri III and of his Queen, Louise.

(c) £200

111

HENRY VIII. *"Defender of the Faith."*

LIBELLO HU / IC REGIO HAEC / INSUNT. / Oratio Joannis Clerk apud Ro. Pon. / in exhibitione operis regii. / Responsio roman pont. ad eandem ex / tempore facta. / Bulla ro. pon. ad regiam maies-

tatem / pro eius operis confirmatione. / Summa indulgetiaru, libellum ipsum / regium legentibus, concessarum. / Libellus regius aduersus Martinum / Lutherum haeresiarchon. / Epistola regia ad illustrissimos / Sacionise duces pie admonitoria. /

ASSERTIO SEPTEM SA / CRAMENTORUM ADVERSOS MARTIN / Lutheru, aedita ab inuictis / simo Angliae et Fran- / ciae rege, et do. Hy- / berniae Henri- / co eius no / minis o- / ctauo. / + EPISTOLA / REGIA AD ILLUSTRIS- / SIMOS SAXIONIAE / Duces Pie Ad- / monito- / ria. /

(*Colophon.*) Apud inclytam urbem Londinum in aedibus Pynson ianis, An, M.D.XXI. quarto Idus Iulii. / Cum privilegio a Rege indulto /

Small 4to. *Morocco.* 1521.

*** *A splendid and absolutely perfect copy of the Privately printed Edition of Henry VIII's famous challenge to Luther's attack on the Seven Sacraments. It is dedicated by the King to Pope Leo X.*

It was not until the next year (1522) that an Edition for general use and sale became available.

It is well known that Pope Leo X bestowed the title of "DEFENDER OF THE FAITH" upon the King as a reward for writing this "counterblast" to Luther. This title has been borne by the Kings and Queens of England for 400 years.

Strype, in his "Memorials of the Church of England" (published in 1721), says that only once had he been able to see a copy of this Privately printed edition.

This is not only an extraordinarily rare volume, but also one of great beauty both typographically and artistically.

The remarkable wood-engravings with which it is enriched were contributed by HANS HOLBEIN, and the text was set in type by RICHARD PYNSON- the successor of Caxton.

The present copy contains all three of the Original blank leaves, and also the very rare leaf of *Errata.*

Perhaps the most important of all the additions made by Queen Victoria to the Royal Library at Windsor was Henry's own copy of the "Assertio," acquired by her from Messrs. J. Pearson & Co. in December 1900.

£200

112

HEURES A LUSAIGE DE ROME TOUT AU LONG / SAS RIENS requerir Avec les figures de la / Vie de l'home; & la destructio de hierusale / (avec Calendrier). *The verses being in French.* Lettres Batardes. *Printed*

within beautiful wood-engraved borders. Hardouin's large device of the Rape of Deianira on the title-page, the Skeleton on the reverse.

Illustrated with 16 *large and important metalized wood-engravings, all being quite untouched by colour, except the initials, which are illuminated.*

Small 4to. *Blue morocco extra, gilt edges, by Trautz-Bauzonnet.*

Guill. Anabat for Gillet and Germain Hardouyn, Paris (1500).

*** A splendid and excessively rare Edition which was unknown to Brunet.

One set of the wood-engravings illustrates the Dance of Death, another the Apocalypse, others the destruction of Jerusalem, while others, again, show hunting or pastoral scenes. There are sixteen large pictures in the Renaissance style, depicting St. John with the cup of poison, the Betrayal, the Heavenly Conference, the Annunciation, Octavian and the Sibyl, the Crucifixion, Pentecost, the Nativity, the Angels appearing to the Shepherds, the Three Kings, the Presentation in the Temple, the Flight into Egypt, the Death of the Virgin, David and Uriah, the Raising of Lazarus, and the Flagellation. There are, besides, eighteen small wood-engravings of Saints, and of Mark, Matthew, Luke, the Father, the Son, and Holy Ghost, the Trinity, St. Veronica, and two of the Annunciation. The frontispiece depicts Deianira being carried off by the centaur Nessus and rescued by Hercules. According to the *Colophon* the Illustrations are "faictes à la mode d'ytalie."

The Capital letters throughout the book are drawn in gold on a red or blue ground, and it has been conjectured that they were illuminated by Germain Hardouyn himself, who is styled in one of his *Colophons* "in arte litterarie picture peritissimus."

The binding is an early and most excellent example of Trautz-Bauzonnet's remarkable skill.

£250

113

HIPPOCRATES.

OPERA.

8vo. 2 vols.

Daniel, Abraham, and Adrian à Gaasbeeck, Leyden, 1665.

*** Bound by *Duseuil* in red morocco with *doublures.* (*Companion volumes to the Cicero of* 1688, *see* ante.)

This very beautiful copy is ruled with red lines, and is in an exceptionally choice red morocco binding. Round the sides runs a three-line fillet. The back is fully gilt with raised bands, and in each panel is a fleuron between stars and corner-pieces of scrollwork.

The *doublures* are also of red morocco, with a broad gilt border of formal leaf tooling running round the sides. There are marbled end papers, and the leaves are marbled under the gold.

£125

114

HISTORIAE AUGUSTAE, Scriptores VI.

Aelius Spartianus. Vulc. Gallicanus. Julius Capitolinus. Trebell. Pollio. Aelius Lampridius. Flavius Vopiscus. Cum notis selectis I. Casauboni, Cl. Salmasii & Jani Gruteri. Cum indice. Accurante Cornelio Schrevelio.

8vo. *F. Hackius, Leyden*, 1661.

*** Bound by *Duseuil* with *doublures*. (*A companion volume to the Cicero of 1688, see* ante.)

The volume is ruled throughout with red lines, and is bound in dark red morocco. Round the sides runs a three-line gilt fillet, stopped at the corners with a rosette. The back is fully gilt, having a diamond-shaped fleuron in the centre of each panel, surrounded with a rich framework made with a variety of curved and other small tools, and with dots and stars.

The *doublures* are of red morocco, and are framed with a roll of the favourite conventional lily pattern. The edges of the leaves are marbled under the gold.

£75

115

HOMER.

OPERA.

8vo. 2 vols. *Aldus, Venice*, 1504.

*** *The first Aldine Edition of Homer*, and an unusually fine and quite perfect copy.

The Life of Homer, which occupies 56 leaves, follows at the end of the Second volume. *It is wanting in the Bodleian copy, and is missing from most copies.*

Complete and fine copies of the two volumes are of very great rarity.

The present copy is bound in red morocco by Binda.

£85

116

HORAE DE BEATA VIRGINE MARIA AD USUM ANGLIAE.

12mo. *Manuscript on Vellum. Saec. XV* (1460-1480).

*** This beautiful little Manuscript, written in the reign of Edward IV, consists of 146 leaves. Leaf 1, containing a picture, is a single leaf, then follows six quires of eight leaves, and one of six leaves with an extra leaf inserted, making fifty-five leaves. This portion contains the Horae B.V.M. Then follow thirty-two leaves which contain miscellaneous supplementary prayers and devotions. The final part consists of fifty-two leaves containing the Penitential Psalms, the Litany of the Saints, and Office of the Dead.

After the Horae proper comes the "Exercicium anime speculum vite," then follows "Orationes legende ante ymaginem armorum Christi." The next thirty pages

contain a long Invocation of prayer, with the curious rubricated heading " Fasciculus mirre inter ubera." This is taken from verse 13 of the first chapter of the Song of Solomon, " Est amicus meus mihi ut fasciculus myrrhinus inter uber mea pernoctaus." The remainder of the book follows the normal course.

The date of the Manuscript would appear to be about 1460-80. The Illumination at the beginning shows the Virgin in a blue robe seated on a red throne with a canopy, and holding out the Infant Christ, who holds out one hand towards St. Bernard, who kneels facing Him and clothed in a white robe. In the border to the picture are scattered flowers and a butterfly on a yellow ground. The first page of the Horae is surrounded by a border in colours, and there are numerous decorative initials.

The volume was originally in a contemporary stamped leather binding, and the panels have been preserved in the present one. Each panel was divided by a horizontal line into two parts, which contain spirals of foliage and fruit, with birds and animals in the curves. Round this runs the legend, intersected by a quatrefoil: " Sis animo leto si tempore viviere longo, expetis ac benefac si lete viviere queris." *This panel was unknown to Weale.*

The binding now on the book is early eighteenth-century diced russia. On the back is the crest of Sir Andrew Fountaine (1676-1753).

(c) £135

117

HORAE BEATE MARIE, AD USUM CABILONENSEM (*Chalons-sur-Saone*).

A richly illuminated Manuscript on Vellum. (1460-1470.)

*** This superb Horae, written and illuminated in the reign of Louis XI, covers 164 pages of vellum. The Kalendar occupies the first twelve pages.

It is enriched with seventeen full-page Miniatures and forty-two smaller Miniatures, all being of remarkable Artistic importance.

These paintings very closely resemble the work of *Jean de Monthucon.*

The Manuscript is enclosed in a magnificent binding by Nicolas Eve, Henri III's binder. The covers bear the *chiffre* of Henriette de Clèves, Duchesse de Gonzague et de Nevers, Sister of Marie de Clèves.

The Binding is of citron morocco, with large gilt corner-pieces showing sprays of foliage springing from cherubs' heads. In the centre of the sides, within an oval frame made with two branches, is the Duchess's *chiffre,* consisting of an *N* and two interlaced *G*'s.

Both of the sides are covered with a *semis* of tears and tongues of flames. The back is flat, and tooled with a continuous pattern of sprays.

This " Livre d'Heures " *was probably bound by order of Henri III after the death of Marie de Clèves, to whom he was affianced, as a present for her Sister, Henriette.*

In Marie de Clèves's memory Henri decorated the bindings of his Devotional Manuscripts and Books with a *semis* of tears.

The Miniatures depict:

1. St. John writing his Gospel in Patmos.
2. Christ praying in the Garden.

3. The Annunciation.
4. The Salutation of St. Elizabeth.
5. Joseph and Mary with the Infant Christ.
6. The Shepherds watching.
7. The Three Kings bearing gifts.
8. The Presentation in the Temple.
9. The Murder of the Holy Innocents.
10. The Flight into Egypt.
11. The Crucifixion.
12. The Descent of the Holy Ghost.
13. David, kneeling, holding his Harp.
14. The Three Cavaliers meeting the Three Skeletons.
15. A Requiem.
16. The Holy Trinity.
17. The Dead Christ, with Emblems of the Passion.

The first Miniature illustrates the *Cursus Evangelis*, the third to the tenth Miniatures illustrate the Hours of the Virgin, the eleventh and twelfth illustrate the Hours of the Cross and the Hours of the Holy Ghost, the thirteenth illustrates the Seven Penitential Psalms, the fourteenth and fifteenth illustrate the Office of the Dead, and the last two illustrate the *Memoriae*.

All these Miniatures are enclosed within gorgeous borders with gold backgrounds ornamented with leaves and flowers, and having grotesque and other figures painted at the foot. One Miniature illustrates the Fable that a Virgin, by playing music, could tame a Unicorn; and in another there are two Children riding upon sticks and holding toy windmills.

At the close of the "Heures" are numerous Invocations to the Saints, with small half-length portraits of them, accompanied by their Emblems.

The rubrics are at the end in French. The *Antiphon* and *Capitulum ad Prime* are "Assumpta est" and "Quae est," and at *Nones* they are "Pulchra se" and "Sicut cinnamonum," which indicate the Burgundian "use."

It is noteworthy that St. Claude, a favourite Burgundian Saint, and said to have been of Royal descent, is portrayed in these "Heures" dressed in a blue cloak lined with ermine, with a Royal crown and a sceptre surmounted by a fleur-de-lys.

In Fletcher's "French Bookbindings in the British Museum," a Binding, made for Henri III, is reproduced which has the same ornaments as the present, and the Author remarks that it "may be safely considered to be the work of Nicolas Eve."

(c) £75⁰

118

HORAE BEATE MARIE VIRGINIS SCDM USUM EC- / CLESIE RO-MANE totaliter ad longum cum mul- / tis suffragiis et orationibus. /

At end: Ces psentes heures a lusage de / Rome tout au long sans requerir ont / este iprimes a Paris par Gilles Har- / douyn pour Germain h- /

braire demourant entre les deux por-/tes du Palays a leseigne saincte mar-/guerite. /

8vo. *Gilles Hardouyn for Germain Hardouyn, Paris* (1520).

*** *Enclosed in a splendid Renaissance binding*, made for Jane, daughter of Gatien Boucault, goldsmith of Tours. She was the wife of Jehn Jehannet, Court painter to Francois I. Her son, Francois Jehannet (*dit Clouet*), was Court painter to Henri II, Francois II, and Charles IX.

The Binding, which is of brown calf, is most richly ornamented. The ornaments on the sides consist of four large corner-pieces containing an intricate arabesque and geometrical design on an azured gilt background. In the centre of each side is the oval gilt device of the Crucifixion, and the remainder of the sides is diapered with a small tool representing a flame.

On bands above and below the centre-piece is the name, Jane Jehannet.

This Horae is a particularly choice example of those splendidly illustrated *Livres d'Heures* which were produced in Paris during the first quarter of the sixteenth century. They are amongst the most beautiful specimens of printing and illustration in existence.

The Illustrations are from wood-blocks with images of Saints, Biblical scenes, and Allegorical figures.

The present appears to be the Edition described by Brunet as No. 256 in his list of *Heures Gothiques*.

He notes that there were two issues, one a small octavo without ornamental borders; the other a large octavo (*like the present*), with ornamental borders.

This special copy has a peculiarity very seldom met with. Wherever a large wood-engraving occurs the page on which it is printed and the page opposite have been left blank, because these were intended to be specially Illuminated. This has been done throughout the present copy, and the Illumination is so elaborate that the lines of the original wood-engraving are quite concealed. Gilt ornamental borders have been added, and all the initials are painted in gold and colours.

(c) £280

119

HOUDON (JEAN ANTOINTE), *the famous French Sculptor.*

An important Series of 7 LETTERS and DOCUMENTS, relative to his Statue of Rousseau.

Houdon's letters are of excessive rarity.

These Letters are bound in a red morocco volume.

1. HOLOGRAPH LETTER, SIGNED, 2 *pages*, 4to. Dated *Paris, 25th February* 1773.

In accordance with instructions of Monsieur Grimm, he sends the description of the new Design which he has conceived. He has sent a Sketch to be submitted to His

Serene Highness, and hopes one of the two Designs will meet the views of the latter.

Begs him to examine both Designs and send any advice or observations which may occur to him, etc.

2. HOLOGRAPH LETTER, SIGNED, 4 *pages*, 4to. Dated *Paris*, 28 *Ventose*, An. 2 (1794).

A curious Letter concerning the removal of the effects under Houdon's care to the State Furniture repository for sale. Houdon writes that he will send next day all available curtains and linen when returned from the laundry. Encloses a note for Citizen Susanne. Urges that the removal of these Effects be carried out in a manner that will leave no possible reflection on his conduct, and that an Inventory be made in the manner he suggests. Asks if he should repeat this request to the *ci-devant* Minister Garat. Expresses earnest desire to meet the wishes and arrangements of his Correspondent. "But Citizen, allow me to tell thee that I find it difficult to put up with thy vehemence, I bear it because of my confidence in thy rectitude, therefore, Citizen, I repeat let me know what thou wishest me to do, that we may both be satisfied —if it pleases thee I will call to-morrow forenoon as early as thou mayst think proper, etc.

I am with fraternity,
Your co-Citizen,
HOUDON."

3. HOLOGRAPH LETTER, 2 *pages*, 4to. Addressed to the *Comité de Salut Public*. Dated *Paris*, 6 *Prairial*, An. 2 (1794).

Having just finished the statue of Philosophy which the Convention is to place in one of their rooms, he has not time to get his new idea for the Monument to *Jean Jacques Rousseau* ready for Exhibition, he can, therefore, only submit the Plan. He might think this sufficient, as the Nation knows his Work, but considering it the duty of every Citizen to submit, as far as possible, to the same conditions as others, he sends two Sketches to the Competition, one being separate it can be placed in the *Champs Elysées*.

He cannot refrain mentioning that being the Sculptor of the Bust of *J. J.*, which is generally considered a good likeness, any other Artist, however original in the Monument, must needs be a Copyist for the head. To remove this obstacle, he offers, as a gift to the Nation, the Mask modelled at Ermenonville, immediately after *Rousseau's* death. This unique Mask is a cherished possession, but patriotism inspires him to sacrifice it, and the Nation may dispose of it in favour of the Chosen Artist.

4 & 5. HIS ORIGINAL AND HOLOGRAPH DESCRIPTION OF HIS SUGGESTED MONUMENT TO J. J. ROUSSEAU.

"Design for the Statue of J. J. Rousseau to be placed in the Champs Elysées by Citizen Houdon, Sculptor.

"J. J. Rousseau standing on a kind of rock planted with trees, which forms a natural pedestal, contemplates with satisfaction his young *Emil*, aged ten, who, surmounting all obstacles, seizes the Cap of Liberty, the prize in a race meant to develop his physical strength and elevate his soul. J. J., enjoying the progress of his

Pupil, has one hand on his heart, while the other covers, with the mantle of philosophy, the attributes of the Arts and Sciences with which he nourishes himself, in order to transmit them to *Emil*, who has no other teacher but himself and Nature.

"Everything might contribute to the Monument. The Locality which is the large Square near the River picturesquely planted, would offer many simple and agreeable Sites, which would constantly remind the heart of the *Friend of Humanity* whom the French nation honours in a manner worthy of herself and him."

(*Accompanying this Letter is Houdon's original draft in which the Description of the proposed Monument is incorporated with the Letter. The Artist obviously altered his mind and wrote the Letter and Description separately.*)

6. HOLOGRAPH LETTER, SIGNED, 3 *pages*, folio. Addressed to the *Comité d'Instruction Publique*. Dated *Paris*, 30 *Pluviose*, An. 3 (1795).

Houdon writes that on 12th November 1791, in virtue of Decrees of 21st December 1790 and 27th September 1791, he was charged by the Executive with the execution of the bronze Statue of *J. J. Rousseau* destined for the Pantheon. The Decrees were in consideration of his reputation, and that he was the only Artist who had executed a bust of *Rousseau*, which was a good likeness, as well as that any other Artist would have to use his Work and property for the head of his Statue. His Sketches were, therefore, submitted and approved, etc. The events of the glorious 10th of August 1792 were temporarily unfortunate for Artists, and the Work was postponed. In *Floreal*, An. 2, he was surprised to find competition invited for the Statue by the *Comité de Salut Public*, etc. He is accustomed to suffer in silence, and being law-abiding by principles and character he made no complaint, but submitted his Sketches and the Bust in Completion. Meanwhile, he conceived a new Design which he had not the courage to draw, but explained it in writing, thinking his reputation justified this course. A Jury was appointed, and he refrained from approaching any of the Members. He learns, to-day, from the "Journal de Paris," that the Design of another Sculptor has been chosen. He complains that the Jury decided without examining his Design or discussing his claims, etc. He had a right to expect the President of the Jury to be his Champion for he saw his Designs and discussed them, and wrote to him several times. He felt he could no longer keep silence without betraying the faith and interest of his friends, and his duty to his Children to whom he owes an account of his Work done and left undone. He, therefore, addresses this just representation to their enlightened love of the Arts. "I cannot refrain from observing, in conclusion, that I am the only Artist who has received the Art of casting in Bronze in my Country, that I have consecrated my time and all my fortune to this Art, and that it is to me and only to me that the Nation owes the only Man, after myself, who is capable of exercising it.

Greeting and Fraternity,
HOUDON."

£105

120

IMBERT.

HISTORIETTES Ou Nouvelles En Vers Par Mr. Imbert. Seconde Edition revue corrigée et augmentée Par l'Auteur.

A Amsterdam Et Se Trouve a Paris Chez Delalain Libraire 1774.

8vo. *Red morocco.* 1774.

*** *Top edges gilt, other edges entirely Uncut.*

The present copy is printed on "papier de Hollande," and contains an engraved Title-page by Moreau, 1 full-page Engraving, and 4 Vignettes engraved by Masquelier and Née after Moreau.

£20

121

IMBERT.

LES BIENFAITS DU SOMMEIL. Ou Les Quatre Reves Accomplis.

A Paris Chez Brunet Libraire rue des Ecrivains, Cloître St. Jacques de la Boucherie.

Small 8vo. *Red morocco. Paris,* 1776.

*** *Top edges gilt, other edges entirely Uncut.*

Title-page engraved by Moreau and 4 Illustrations by De Longueil after Moreau.

£35

122

JARRY (NICOLAS).

PRIERES DE LA MESSE.

Small 4to. *French Manuscript. Red morocco by Capé. Circa* 1650.

*** This beautifully written manuscript, ascribed to Jarry, contains thirty leaves not including the Title-page. The first twenty-four contain the "Prieres de la Messe," the two following contain the "Prieres pour le Roy," and the remaining four the "Litanies de Jesus."

The Title-page, most gracefully executed, is decorated with an oval wreath of ornamental twining foliage in various colours skilfully blended and heightened with gold, with two sprays of palm at the foot joined with a ribbon.

Above the wreath are two winged Cherubs who support a wreath *containing the Device of the Patron for whom the Manuscript was written.*

At the head of the next leaf is an illumination of the Holy Ghost in the form of a Dove between four Cherubs' heads, with coloured foliate ornament on each side.

Above the Prayers for the King is an *en-tête* showing the Royal crown in gold with sprays of palm and laurel, and above the "Litanies" an *en-tête* in black. The

Initial to the First part is in gold and colours. That to the Second part is in silver on a purple background sprinkled with gold *fleurs-de-lys*. The initial to the Third part is in black. The volume ends with the initials *I.H.S.* in red.

The Manuscript is written in an Italic hand of extreme regularity with fourteen lines to the page, each page being bordered with a frame of two black lines. The Initials throughout are in red and blue, while the Latin headings to the Prayers, and the directions are written in blue and red, generally in Roman type.

A Calligrapher who rivalled Jarry, though slightly later, was S. le Couteux, who wrote the famous "Heures de Mme. de Chamillart," sold in the Chardin, De Bure, and Hope sales. To him is also ascribed the "Prieres pour les Jours de la Semaine," which was in the Hebbelinck and Potier sales.

(c) £200

122*

JOANNES ARGUROPOULOS.

ARISTOTLE, "DE COELO ET MUNDO."

8vo. *Manuscript on Vellum.* (*Florence*, 1465.)

*** *The beautiful Della Luna Manuscript.*

It contains 94 leaves of vellum, the last being blank, and is made up of nine quires of ten leaves each and a final one of four. There are twenty-three lines to a full page, but no headlines or foliation. There are catchwords to the quires, and the chapter headings are in red. The margins contain a number of diagrams, and the Initial letters of certain paragraphs are also in the margin. The writing is that of the Italian Renaissance, a revival of the style of the Eleventh or Twelfth century. The most skilled Scribes of the Renaissance reverted to that remarkable period of Italian writing as models for the exquisitely finished Manuscripts which they produced in order to satisfy the refined taste of their day.

The first page of this Florentine Manuscript is surrounded by a lovely border of interlaced branches and foliage in white upon a blue background, relieved here and there with red, green, and gold. Upon the branches are figures of a butterfly, a bird, a hind, and a hare, while in the base are two naked Children holding a circular green wreath upon a gold ground containing a shield with the arms, Or, a saltire azure.

These are the Arms of the Florentine family of Della Luna, and the Manuscript was very probably written and decorated in Florence while Arguropoulos was lecturing there.

This translation of Aristotle's treatise, "De Coelo et Mundo," is by Joannes Arguropoulos, a Greek humanist, and one of the early promoters of the revival of learning in the West.

£450

123

JOSEPHUS.

OPERA.

Small 4to. *A. Bonnemere for F. Regnault and J. Petit, Paris,* 1519.

*** This copy is an extraordinarily interesting one, and must have reached Scotland very soon after it was printed in 1519.

On the reverse of page 110 of the Second part, under a name of David (Forbes of?), is the inscription: "It, in ye zeir of God 1535 . . . ye 25 day of September yair [there] was ane gret fall y^t lay 5 days in ye murris of Lammer laus."

Now Lammerlau, the highest hill in the Lammerloors, lays in the parish of Yester, in Haddington. Half the parish belonged to the Hepburns, and on the title-page is an autograph of John Hepburn. The Hepburns, in their turn, were connected with the Homes (or Humes), later, Earls of Marchmont.

The present volume is in an old speckled calf binding, with the arms of Alexander, second Earl of Marchmont, on the sides, and his *ex-libris* inside. The back is gilt and has, in each panel, the Orange ensigned with an Imperial crown, an augmentation granted to the first Earl by William of Orange.

The arms on the sides are first Grand quarter 1 and 4, Hume; 2 and 3, Pepdie. Second Grand quarter 1 and 4, Polworth; 2 and 3, Campbell. Third Grand quarter 1 and 4, St. Clair; 2 and 3, Campbell. Fourth Grand quarter as first. Over all the augmentation.

(c) £100

123*

JONSON (BENJAMIN).

THE / WORKES / OF / BENIAMIN JONSON / *neque me ut miretur turba / laboro / Contentus paucis lectoribus / Imprinted at / London by / Will Stansby / An^o D* 1616.

Small folio. 1616.

*** This Unique copy belonged to David Garrick.

The "First Folio" Ben Jonson was published seven years before the "First Folio" Shakespeare, and in a Library of Early English literature should stand next to it.

The present is believed to be the most desirable copy extant, having been presented by "Jack" Palmer to his colleague, David Garrick.

On the fly-leaf is the inscription, in Garrick's autograph, "*This copy was presented to me by my esteemed friend Palmer. D. Garrick, Thursday Mar* 9 1768."

Both Garrick and Palmer achieved considerable fame in "The Alchymist"—Garrick as *Abel Drugger*, and Palmer as *Face*.

Another of Garrick's great performances was as *Kitely* in "Every Man in his Humour."

All Garrick's contemporaries agree that *Abel Drugger* was his masterpiece.

The Zoffany engraving which portrays Garrick and Palmer as they appeared in " The Alchymist " is well known.

The " First Folio " Ben Jonson possesses an unique connection with Shakespeare. The Poet's name appears in the list of " The Principall Comoedians " in " Every Man in his Humour," and also in the list of " The Principall Tragoedians " in " Sejanus."

The Title-pages to " Every Man out of his Humour," and to " Cynthia's Revels " are in two states, with the woodcut border and without the woodcut border.

Lowndes, in a foolish error, states that the volume should contain a Portrait, but this was not engraved till after Jonson's death (1637), and forms the Frontispiece to Volume 1 of the 1640 Edition.

The present copy is one of the largest known, measuring 11 by 7 inches.

It is bound in half-vellum.

(C) £350

124

JOSEPHUS.

LES SEPT LIVRES DE LA GUERRE et Captivité de Juifs. Traduits de Grec, et mis en Françoys par N. de Herberay, Seigneur des Essars et Commissaire Ordinaire de l'Artillerie du Roy. Acuerdo Olvido.

Small 4to. *Paris*, 1557.

*** *An unique Binding.*

It is in French *veau fauve*, of the period of publication, tooled with gold ornaments.

This copy of Josephus was bound for Gilbert Kennedy, third Earl of Cassillis, who was appointed Lord High Treasurer of Scotland in 1555.

His name is stamped in the centre of the binding, " Gilbert Erle of Cassillis," and his Autograph signature " Cassillis " is on the title-page.

The Earl was one of the most eminent Scotsmen of the first half of the Sixteenth century. He represented Scotland at the Marriage of Mary Stuart and the Dauphin François in April 1558, and signed their Marriage Contract.

In memory of the Marriage, the Earl received from Queen Mary her Portrait, which is still preserved by his descendant, the Marquis of Ailsa. This famous Portrait is reproduced and very fully described in Strickland's " Queens of Scotland," volume 3. (*See long note in the volume.*)

This Edition of Josephus is illustrated with numerous beautiful wood-engravings by Jean Cousin.

The present volume was no doubt acquired by the Earl of Cassillis whilst in attendance on the Queen of Scots during the Marriage ceremonies of 1558.

No other example of his Library is recorded.

(C) £350

125

JOVIUS (PAULUS).

DE VITA LEONIS X. *Florence*, 1551; and HELIODORUS, AETHIOPICAE HISTORIAE, libri X. *Basle*, 1552.

4to.

*** *François II's copy, with his cipher.*

This extremely fine copy is bound in brown calf. Round the edge of the sides runs a blind tooled three-line fillet, and an inner panel frame is made with the same tool, with gilt ornaments at each corner. The panels of the back are framed with blind lines, and have a small gilt rosette in the centre. The boards are lined with white paper, and the edges of the leaves are coloured yellow.

In the centre of each side is stamped the gilt Dolphin surmounted by a Crown, the cipher of François II when Dauphin.

Books which belonged to François II are of great rarity, since, dying in the Eighteenth year of his age, in 1560, *two years after his Marriage with Mary Queen of Scots, he had no opportunity of forming a library.*

(c) £105

126

JUSTINUS CUM NOTIS SELECTISSIMIS VARIORUM. Editio Accuratissima.

8vo. *Louis and Daniel Elzevier, Amsterdam*, 1659.

*** Bound for Amalia of Orange, grandmother of William III.

This binding is of brown morocco. Round each cover runs a frame made by a double-line gilt fillet, stopped at each corner by a small rosette. On the inside of the frame at each corner is stamped a large floral tool. Each panel of the back is similarly framed with a double fillet and stamped in the centre with a Tudor rose. The edges of the leaves are gilt and dotted, and the boards lined with plain paper. The main ornament of the sides is a very large and elaborate coat-of-arms, contained within an ornamental oval frame. There are two coats, those of Husband and Wife, impaled. The first coat is: Quarterly—1, Azure, billettée or, a lion rampant of the second (Nassau); 2, Or, a lion rampant guardant gules, armed, langued, and crowned azure (Katzenelnbogen); 3, Gules, a fess argent (Viaden); 4, Gules, two lions passant guardant in pale or, armed and langued azure (Dietz). On an escutcheon of pretence, Quarterly 1 and 4, Gules, a bend or (Chalon); 2 and 3, Or, a hunting horn azure, stringed gules, buckled argent (Orange). Over all, Chequy or and azure (Geneva). In the centre chief point on an escutcheon, Sable, a fess argent (Veere). In the centre base point on an escutcheon, Gules, a fess dancette argent (Buren). The impaled coat bears Quarterly 1 and 4, Or, a lion azure (Solms); 2 and 3, Party, per fess gules and or (Munzenberg). Impaling Quarterly 1 and 4, Sable, a lion argent crowned or (Sonnenwalde); 2 and 3, Or, a rose sable (Wildenfels). Above the shield is a large ducal

coronet, from which hangs a knotted cord, the *cordelière* or *cordon des veuves*, which encircles the shield, and notifies that the bearer is a widow.

This very elaborate device, unknown to Guigard and other authorities, is that of Amalia, widow of Frederick Henry of Nassau, Prince of Orange, whose son married Mary, the eldest daughter of Charles I, and whose grandson was William III, King of England.

An excessively rare provenance, of which there is no example whatever, either in the Royal Library or in the British Museum.

£40

127

LA FONTAINE (JEAN DE).

The Original MANUSCRIPT of his "LES RIEURS DU BEAU RICHART."

Small 4to. *Red morocco.* 1659.

*** This, the Original Manuscript, was prepared and corrected by La Fontaine for use at the first Performance.

It is, in fact, the *Edition Originale* of his Play, because it was not printed before 1827.

The Manuscript passed into the possession of Gédéon Tallemant des Reaux, author of "Historiettes," a friend and contemporary of La Fontaine. He was a noted Bibliophile, and the main part of his Library passed into the *Bibliothèque Royale.*

Some of his Papers and Documents, instead of going to the Bibliothèque Royale, passed into the possession of Louis Jean Nicolas Monmerque. He found this important Play amongst them and lent it to M. de Walckenaer, who was preparing an Edition of La Fontaine's "Oeuvres" (1827) *in which this Play is for the first time printed.*

A note on the first leaf of the text by Tallemant des Reaux states that "Le Beau Richart" was a *Carrefour* at Château-Thierry, where La Fontaine was born in 1621.

Bound with the Manuscript are:

1. The First printed Edition (1827).
2. Notes relative to the Play, in the autograph of Monmerque.
3. Notes relative to the Play, in the autograph of Walckenaer, for his Edition of "Les Oeuvres de La Fontaine."

£160

128

LA PLACE (P. A. DE).

LETTRES À MYLADI . . . et autres Œuvres Meliés; tant en prose qu'en vers.

Small 8vo. 3 vols. *J. L. de Bourbers, Brussels,* 1773.

*** Bound for Madame de Sartine.

These three volumes are bound in red morocco. The sides are bordered with a three-line fillet, stopped at the corners with a rosette, and at each interior corner is

stamped an heraldic charge of a fish, a lion rampant, and an estoile. The backs are smooth with bands, and in each panel is stamped a charge, between dots, circles, and formal foliate tools. The edges of the leaves are gilt, and the boards lined with marbled paper. In the centre of each cover is an Armorial device containing two oval shields. The Arms on the first are: Or, on a bend azure three sardines argent (Sartine); on the second: Azure, a chevron with a lion rampant in bases, on a chief three estoiles, all or (Hardy). The shields are surrounded by a frame and branches of palm and laurel, and surmounted by a coronet. The device is that of Marie Anne Hardy du Plessis, born at Paris in 1730, who married in 1759 Antoine Raymond Jean Gualbert Gabriel de Sartine, Lieutenant-General of the Police.

This copy appears to be specially printed on thick paper.

Only one other example of Madame de Sartine's library is recorded.

£50

129

LA ROCHEFOUCAULD (FRANÇOIS, DUC DE), *Author of "Réflexions ou Sentences et Maximes Morales."*

Two superb HOLOGRAPH LETTERS, SIGNED. Addressed to Cardinal Mazarin.

1. Dated *Verteuil, 2nd October* 1648. This Letter covers 5 *pages*, folio.

La Rochefoucauld writes that his extraordinary passion for the Cardinal's interests assures that he will spare a moment from affairs of State to attend to his. He hears with great satisfaction that the Queen (*Anne d'Autriche*) is about to grant certain "tabourets"* and makes no doubt, after the Cardinal's assurances, that he will be the first to receive this privilege. The Kings have treated his family as kinsmen for three hundred years, etc. He has proved his fidelity to the Queen at the risk of his life and liberty, but he does not wish to owe the privilege to his rank or services, but solely to the word and protection of the Cardinal, etc.

"Your Eminence's very humble and obedient servant,

MARCILLAC."

(*La Rochefoucauld was known as Prince de Marcillac till the death of his Father in* 1650.)

2. Dated *Fontenoy, 1st September* 1648. This Letter covers 4 *pages*, folio.

He would have thanked the Cardinal sooner for the honour done him in the Letter to his Father, but waited to give assurance that he found the Province of Poitou quite submissive. There were slight riots at Ste. Hermine and Ste. Geme, where the Inhabitants demolished two "Bureaux des traites." He had the chief Residents arrested and the damages repaired at the expense of the Villages. Clerks of the *bureaux* in other parts fled in fear, but were sent back and the Inhabitants made responsible for their safety. He regrets such slight cause has led the Cardinal to doubt the fidelity of the Province. The Nobility had no part in the matter, and he begs the Cardinal to allow him to release the Prisoners who, being the principal People of these Places,

* The right of being seated on a stool or folding seat in the Royal presence.

will be more bound by this favour to restrain the Common people who were chiefly to blame, etc. As for similar Riots in other parts, the most considerable were at Touars, where Monsieur de Tremouille is restoring order; at Bresuire where the Inhabitants are repairing damages and guarantee the safety of clerks; and at Montagu, which belongs to his friend Monsieur de Viellerique, who gives the same guarantee. He would have waited on the Cardinal in Paris, but thought his services more useful here, etc.

*** These two Letters, or rather Manuscripts, are bound together in a red morocco volume.

La Rochefoucauld's letters are of excessive rarity.

£200

130

LA RUELLE (R. DE).

RÉPONSE SOMMAIRE AU LIVRE DE MONSIEUR LE CARDINAL RICHELIEU, intitulé Traité pour convertir ceux qui se sont separez de l'Eglise.

Small 4to. *Jean Gillot, Groningen,* 1664.

*** Bound for the Vicomtesse de Turenne.

This very charming and extraordinarily rare *provenance* is bound in claret-coloured morocco, with a three-line gilt fillet running round the edge of the sides. The back has raised bands, and in each panel is a fleur-de-lys ornament between dots and small curved tools. The face of the bands and the edges of the boards are tooled, and the boards are lined with marbled paper. In the centre of each cover is a large and strikingly well-designed Coat-of-arms. The bearings are: Azure, semée of fleurs-de-lys or, a tower argent, pointed sable (La Tour); impaling Azure, three lions passant in pale or, armed and langued gules (Caumont); and the coat is that of Henri de la Tour d'Auvergne, Vicomte de Turenne, and his wife, Charlotte de Caumont. M. Guigard, in his "Armorial du Bibliophile," gives this as simply the Wife's device. The shield is the ordinary impaled one of Husband and Wife, and is the only one of its kind in Guigard's division devoted to "Femmes Bibliophiles."

Charlotte de Caumont was the daughter of Armand de Caumont, Duc de la Force, a Marshal of France, and Jeanne de la Rochefatou. She married Marshal Turenne in 1653, and died in 1666 aged forty-three. *The present work is dedicated to her,* and it would appear from the subject that she was, like her husband, a Protestant.

The fine Armorial device on the cover is partly engraved and partly added by hand with small tools.

No other example of the Vicomtesse de Turenne's library is known.

£100

131

LA VALLIERE (DUC DE).

BIBLIOTHÈQUE DU THÉÂTRE FRANÇOIS. Depuis Son Origine; Contenant un Extrait de tous les Ouvrages composés pour ce Théâtre, depuis les Mystères jusqu'aux Pièces de Pierre Corneille; une Liste Chrono-

logique de celles composées depuis cette derniere époque jusqu'à presen' ; avec deux Tables alphabétiques, l'une des Auteurs & l'autre des Pieces.

A Dresde, Chez Michel Groell, Libraire. M.DCC.LXVIII.

8vo. 3 vols. 1768.

*** In the Original half-morocco binding, the edges being entirely uncut.

Illustrated with three frontispieces by Cochin, engraved by Massard and De Launay, five vignettes by Eisen and Carpentier engraved by Massard and Bosse, and two culs-de-lampe by De Seve engraved by Fessard, and one cul-de-lampe by Martini.

A very special interest lies in the *provenance* of these three volumes, for they are from the Library of the celebrated Actress, *Madame Rachel.*

The present is a special copy, being printed on Large hand-made paper, and is in the Original half red morocco binding.

On the inside cover is the *ex-libris* with the initial R within a garter, inscribed "Tout ou Rien," and below the inscription, "Vente apres deces de Mlle. Rachel. Place Royale 9."

These volumes contain an account of the various Plays written in France from the earliest times, and a description of the subjects.

No copy in Uncut state is recorded by Cohen-De Ricci.

£50

132

LECLERC.

IDYLLES ET CONTES CHAMPÈTRES, Par J. B. Leclerc, etc., etc. Nouvelle Edition.

A Paris, Chez H. J. Jansen, Imprimeur-Libraire, Rue des Saints-Peres, No. 1195. *An N 6me.*

8vo. 2 vols. (1798.)

*** *In the Original pink boards, entirely Uncut and unopened, enclosed in morocco cases.*

The present very interesting copy is printed on Vellum paper, and has the *ex-libris* of Prince de Talleyrand on the inside cover.

It contains 5 full-page engravings by Copia after Monnet.

No copy in Uncut state is recorded by Cohen-De Ricci.

(c) £35

133

LE COUTEUX (S.).

POSTEL (G.), LA LOY SALIQUE.

12mo. *French Manuscript on Vellum.* (1690-1700.)

*** The present is a very beautifully written Manuscript. The initial letters to each Chapter are drawn with the utmost skill. On the reverse of the second leaf is a full-length portrait of Postel.

The binding, which is fine French work of the Eighteenth century, is of red

morocco. Round the sides runs a three-line gilt fillet stopped at each corner with rosettes, and at each inner corner is a small flower spray. The back is flat with bands, and in each panel is a small rosette between four dots with a spray at each corner. The boards are lined with blue watered silk, and the edges of the leaves are gilt.

There is but little doubt that this very beautiful Manuscript was written by Le Couteux, a Calligrapher who enjoyed the patronage of Louis XIV.

(C) £180

134

LE COUTEUX (S.).

PRIÈRES DURANT LA MESSE.

Small 8vo. *Manuscript on Vellum.* (1690-1700.)

*** *An exquisite little Manuscript written in Le Couteux's finest manner.*

It is enclosed in a lovely binding by *Padeloup*, with his famous *doublures.*

At the foot of the page numbered 58 is the Autograph inscription *Ecrit par S. Le Couteux.*

Le Couteux is known as the writer of a few particularly beautiful Manuscripts of the end of the Seventeenth century, and though not quite so famous as Jarry, was no whit his inferior in Artistic merit.

The Title-page, beautifully drawn in gold and colours, has the title written in red, blue, and gold, enclosed within a gold panel-frame relieved with coloured ornament, and supported by two half-length Female figures on pedestals. The remaining space is filled with a variety of ornament.

The succeeding leaf, surrounded with an ornamental green border, has in the upper half the title of the First division in a circle surmounted by an elaborate coloured ornament.

The initial *J* of the text below is in gold with a background of vine-sprays and two sheaves, depicting corn and wine.

On page 43 is another Title-page within an ornamental circular frame resting on some purple drapery, and with vases of flowers on pedestals on each side.

The Initial letters throughout are in gold, usually surrounded by very gracefully coloured ornament, whilst the smaller Capitals are often in red and blue.

Each page is surrounded by a gold border.

The binding, by Padeloup, is of black morocco.

The sides are edged with plain and dotted fillets, enclosing a deep border exceptionally well executed, and built up by ornamental tools, partly of solid and partly of dotted design, and finished off with smaller dotted tools and stars. The panels of the back have a dotted fleuron in the centre between small sprays and stars. The typical Padeloup *doublures* are of olive morocco, edged with plain and dotted fillets, within which is a gilt border of his favourite lily-and-leaf pattern.

Signed Manuscripts written by Le Couteux are of the very greatest rarity.

(C) £500

135

LE FRANC DE POMPIGNAN (J. G.).

INSTRUCTION PASTORALE DE MONSEIGNEUR L'EVÊQUE DU PUY sur la Prétendue Philosophie des Incredules Modernes.

Small 4to. *Clet, Puy*, 1763.

*** Bound for La Dauphine Maria Josepha.

The binding, by *Pierre Vente*, is of rich red morocco, left quite plain but for a three-line fillet round the sides and a large Armorial device in the centre of each cover. The back has raised bands, and in each panel, framed in gilt lines, is stamped alternately a dolphin and a fleur-de-lys between stars, circles, and small fleurs-de-lys. The edges of the leaves have been faintly marbled under the gold, and the boards are lined with marbled paper. In the centre of each cover is the Armorial device of Maria Josepha of Saxony, wife of Louis Dauphin. She was the mother of Louis XVI and Louis XVIII and Charles X. Two shields are placed side by side. On the first are the arms: Quarterly 1 and 4, Azure, three fleurs-de-lys or (France); 2 and 3, Or, a dolphin azure (Dauphiné), the arms of the Dauphin. On the second are the arms: Quarterly 1 and 4, Gules, an eagle displayed argent, crowned or (Poland); 2 and 3, Gules, a knight in full armour proper mounted on a white horse bearing in his right hand a drawn sword, and on his left arm a shield azure charged with a patriarchal cross argent (Lithuania). On an escutcheon the arms of the Princess: Barry, sable and or, over all a crancelin vert (Saxony). The two shields are enclosed in an elaborate ornamental frame and surmounted by the Dauphin's crown.

Inserted are Holograph Letters, signed, of Maria Josepha and of her mother, the Archduchess.

£50

136

LE MAISTRE (ISAAC).

LES PSEAUMES DE DAVID. Traduits en Francois selon l'Hebreu. Avec les Cantiques, les Hymnes & les Oraisons de l'Eglise.

12mo. *Elie Josset, Paris*, 1665.

*** Bound in black morocco, almost certainly by *Elie Josset*.

The sides are perfectly plain except for a single blind tooled line running round the edge, and the back is also without ornament, a single line running round each panel.

The *doublures* are of red morocco bordered by a gilt frame made with a lily-pattern roll. The end leaves are of plain paper, and the edges of the leaves are marbled under the gold.

Josset was an apprentice of Jean Pille, whom some have suggested to have been the celebrated "le Gascon," and who was certainly the teacher of some celebrated Binders, and finished his apprenticeship with Nicolas Portier. He is denoted as Bookbinder when he passed out of his apprenticeship in March 1660. He was also a printer of Service books, and as these were usually required in ornamental bindings

he probably combined the two businesses of Printer and Binder. This is the more probable, as almost all books with his name attached were Service books.

This is a very elegantly printed volume with the Latin and French translations in parallel columns.

There is a Frontispiece designed by J. B. Champaigne, engraved by N. Pitau, of David playing upon the harp, and there is a small *en-tête* of David before the Ark, at the beginning of the Psalms.

For an account of Elie Josset see Thoinan, " Les Relieurs Français," page 317.

£70

137

L'HOSPITAL (MICHAEL DE).

ESSAI DE TRADUCTION de quelques Epitres et autres Poésies Latines avec des Eclaircissemens sur sa Vie et son Caractere.

8vo. *Moutard, Paris*, 1778.

*** Bound for the Duchesse de Lorraine.

The binding of this volume is of red morocco, with a three-line fillet running round the edge of the sides. The back has raised bands, and in each panel is a flower-spray between dots and small tools. The edges of the leaves are gilt, and the boards lined with marbled paper. The Shield contains the following arms: Quarterly 1, Gules, four bars argent (Hungary); 2, Azure, semée de fleurs-de-lys or (Anjou Sicily); 3, Argent, a cross patonce between four crosslets or (Jerusalem); 4, Or, paly of four gules (Aragon); 5, Azure, semée de fleurs-de-lys or (Anjou); 6, Azure, a lion rampant crowned or, armed and langued gules (Brabant); 7, Azure, semée of crosslets fitchées or, over all two barbed addorsed of the last (Bar). Over all, on an escutcheon, Or, on a bend gules three alerions argent (Lorraine). The Arms are those of Maria Anne, daughter of the Emperor Charles VI, wife of Charles, Duc de Lorraine, and sister of the Empress Maria Theresa.

This volume contains interesting contemporary references to Francis II, Mary Stuart, Mary of Guise, and to members of the Houses of Lorraine and Guise.

£20

138

LITURGIES. Not in the British Museum.

A Collection of Twelve MISSALS, PONTIFICALES, BREVIARIES, PROCESSIONALES, etc.

These were printed at Rome, Basle, Strassburg, Lyons, Venice, Cologne, and Salamanca.

They date from 1478 to 1590.

*** The special feature of this Collection is that so excessively rare are all of these volumes that not one of them is in the British Museum.

Every volume is perfect, in fine condition, and handsomely bound.

The terrible destruction during the War of early printed Liturgies in Louvain and other parts of Flanders, as well as in the North of France, renders this Collection of surpassing importance.

A descriptive and fully illustrated Catalogue accompanies the Collection.

£3,500

139

LOCKE (JOHN).

The Original HOLOGRAPH DRAFT, SIGNED, of his Celebrated Treatise: "THOUGHTS ON EDUCATION."

Occupying 58 clearly written 8vo pages. Inlaid to a small 4to size, *and bound in red morocco.*

*** This extremely interesting Manuscript is of the very greatest importance, being the *Original Draft* of the First Sketch of his "Thoughts on Education," which was first published in 1693.

The Manuscript, besides being entirely in Locke's autograph, contains his Manuscript corrections.

He concludes: "*Thus ye have my first Chapter on the subject calculated to the age yr. Son is now of. . . . I finde some repetitions wh. might have been spared . . . and since I write not as an Author to ye publique but as to a friend in private I know you will pardon me if I have been less carefull of giving it the forme of a Treatise. J. Locke.*"

It is written on 58 pages, with one interpolated leaf, making 60 pages in all, in a very small neat hand, and differs considerably from the printed text.

£240

140

LOGIQUE (LA), OU L'ART DE PENSER.

12mo. *Charles Savreux, Paris*, 1662.

*** Bound by *Duseuil* for *Count Hoym.*

It is in claret-coloured morocco. Round the sides and round the panels of the back runs a three-line gilt fillet stopped at the corners. The boards are lined with marbled paper, and the edges of the leaves are marbled under the gold. In the centre of each cover is the Armorial device of Charles Henry, Count Hoym, having his arms, Barry argent and sable, on an oval shield surrounded by the Collar of the Order of the White Eagle. Above is a Coronet, and the whole is contained in an oval frame of twisted foliage. In the panels of the back is the small badge of the White Eagle with outstretched wings between two branches, forming the letter *H* and surmounted by a Coronet.

The principal Author of this celebrated Treatise, generally known as "the Port-Royal Logic," was Antoine Arnauld.

The present is a copy of the extremely rare First Edition, the printing of which was

finished on 6th July 1662. The *Privilege*, dated April 1662, was granted to the "Sieur le Bon," a fictitious name adopted by the Author.

The only other copy of the First Edition that can be located is described in the Catalogue of Baron James de Rothschild, vol. 1, p. 72.

£55

141

LONGUS.

LES AMOURS PASTORALES DE DAPHNIS ET DE CHLOÉ, Par Longus. Double Traduction Du Grec en François, De Mr. Amiot et d'un Anonime, Mises en Parallele, Et ornées des Estampes originales du fameux B. Audran, gravées aux dépens du feu Duc d'Orleans, Régent de France, Sur les Tableaux inventés & peints de la main de ce grand Prince, avec un Frontispiece de Coypel & autres Vignettes & Culs de Lampes gravées par D. Focke sur les desseins de Cochin & d'Eisen.

A Paris. Imprimes Pour Les Curieux. M.DCC.LVII.

4to. *Red morocco.* 1757.

*** An Unique copy of this splendid Edition. Printed on Holland paper. *Top edges gilt, other edges entirely Uncut.*

The 29 Engravings were designed by the Regent Philippe d'Orléans, and engraved by B. Audran.

The very beautiful *cadres* by Focke are first found in the present Edition.

The Frontispiece is engraved by B. Audran after Coypel.

This Edition also has 8 Vignettes by Eisen engraved by Focke, and 8 Culs-de-lampe by Cochin engraved by Focke.

The present copy appears to belong to a very early issue; the Title-page contains certain typographical errors not noticed by Cohen-De Ricci.

No copy in Uncut state is recorded by Cohen-De Ricci.

Inserted are Original Letters bearing the signatures of the Regent and of Audran.

£150

142

MAINTENON (MADAME DE).

The splendid Collection of 219 of her famous LETTERS to her Niece, Marthe Marguerite de Villette.

These Letters, nearly all of which are in her own hand, date from 1698 to June 1718. Madame de Maintenon died in 1719.

They are either signed "de Maintenon," or with her well-known

initial or cipher. The few which are in the hand of Mlle. d'Aumale are signed by Madame de Maintenon.

The 23 Letters written in the year 1705 are Mlle. de Villette's own copies, the Originals having been, for certain reasons, destroyed by her.

*** *These Letters to her favourite Niece are the most "intimate" of Madame de Maintenon's.*

Louis XIV was secretly married to Madame de Maintenon in 1664, and these 219 Letters are so full of references to the King, to contemporary Politics and Politicians, and to the favourites of his Court, that it is impossible to give adequate quotations from them.

The Letters are preserved in a morocco box with lock and key.

A descriptive Catalogue accompanies the Collection.

£875

143

MALEBRANCHE (NICOLAS).

DE LA RECHERCHE DE LA VÉRITÉ.

Small 8vo. 4 vols. *Durand, Paris*, 1749.

*** Bound for Madame Sophie de France.

This set from the library of Madame Sophie de France is bound in her favourite citron morocco by *Fournier*.

The sides are plain, with a triple-line gilt border. The backs have raised bands, and the panels are decorated in the usual style of the period, with a flower spray in the centre, surrounded by dots and stars, and with formal foliate ornaments at the corners. The edges of the leaves are marbled under the gold, and the boards are lined with marbled paper. In the centre of each cover is the Princess's Armorial device, the arms of France between branches of laurel, on a lozenge.

£60

144

MALFILATRE.

NARCISSE DANS L'ISLE DE VENUS, Poeme En quatre Chants. *A Paris, Chez Lejay Libraire rue St. Jacques.*

8vo. *Red morocco.* (1760.)

*** *Top edges gilt, other edges entirely Uncut.*

Contains an engraved Title-page, by De Ghendt, after Eisen, and the 4 delicately executed Illustrations engraved by Massard after Saint-Aubin.

The Original drawings are now in the James de Rothschild Collection.

Added to the present copy is an Autograph Letter, signed, of Saint-Aubin, dated *25th October* 1806.

Original Letters of Saint-Aubin are of great rarity.

No copy in Uncut state is recorded by Cohen-De Ricci.

£40

145

MARMONTEL (JEAN FRANCOIS).

LES INCAS.

8vo. 2 vols. in 1. *Sloupe for Lacombe, Paris*, 1777.

*** The present is probably the finest copy known of the First Edition.

The Illustrations by Moreau le Jeune are of considerable American interest.

This binding by *Dubuisson* is a very beautiful example of very uncommon workmanship. Round the sides runs a broad frame of intertwining strapwork made with a double gilt line, each circular space containing an ornamental flower. This frame is bordered with two heavy gilt lines. The panel within is filled at top and bottom with a mass of elaborate ornament, partly formal, and finishing off with sprays. The whole design is very rich and effective.

In the centre of each cover is a fine Armorial device. On a circular shield are the arms: Quarterly 1 and 4, Azure, a lily expanded argent, on a chief or a cross sable; 2 and 3, Azure, a leopard or armed and langued gules. The shield is supported by two lions, and surmounted by a Marquis's coronet. The arms are those of Joly de Fleury, Attorney-General to the Parliament of Paris.

(c) £65

146

MAROT (CLEMENT).

LES OEUVRES.

12mo. *Jean de Tournes, Lyons*, 1546.

*** Bound by *Padeloup* " a la grotesque " for *Count Hoym*.

The present very choice copy is in blue morocco, the sides plain except for a frame made with a three-line gilt fillet, and stopped at the corners with rosettes. The panels of the back are fully gilt " a la grotesque "—that is, entirely covered by a design made with a small curved ornamental tool, each impression touching the next. The end leaves are of marbled paper, and the edges of the leaves are gilt.

In the centre of each cover is the Armorial device of Charles Henry, Count Hoym. On an oval shield are the arms: Barry, argent and sable, and round it the Collar of the Order of the White Eagle within two ornamental side-pieces. Above is a Coronet, and the whole is enclosed in an oval frame of twisted foliage.

This is the First Edition issued by Jean de Tournes. It is in two parts, containing original Poems 586 pages, and Translation 304 pages.

The only other copy of this Edition recorded is that described in the Catalogue of Baron James de Rothschild, vol. 1, p. 426. It is neither in the British Museum nor the Bodleian.

(c) £75

147

MAROT (CLEMENT).

LES CENT CINQUANTE PSEAUMES DE DAVID.

12mo. *Michel du Boys, Lyons*, 1555.

*** *An exquisite binding of red morocco by Le Gascon.*

The sides are covered with an elaborate strapwork device, and all the spaces between are filled with a variety of dotted tools, curves, and fleurons. The panels of the back are decorated with curved and other small tools. The boards are lined with white paper, and the edges of the leaves are gilt.

In the present Edition music composed by Philibert Jambe de Fer has been added to the Psalms. Though Brunet mentions the present Edition, *he could not have seen a copy*, as he gives the title "Les Cinquante Pseaumes," and did not know of the Music being added to them.

(c) £75

148

MAROT.

LES OEUVRES DE JEAN MAROT, Nouvelle Edition.

A Paris Chez Antoine Urbain Coustelier Libraire Imprimeur de S. A. R. Monseigneur le Duc d'Orleans M.D.CC.XXIII Avec Approbation et Privilege du Roy.

Small 8vo. 2 vols. 1723.

*** Unique. Printed on Vellum.

No copy printed on Vellum was known to De Bure.

This copy is in an elegant red morocco binding by *Padeloup*.

The sides are decorated with a three-line gilt fillet, stopped at the corners with a rosette. The panels of the back are also framed with a three-line fillet, and have a rosette in the centre. The boards are lined with marbled paper, and the edges of the leaves are gilt.

The present copy was specially printed for Charles d'Orléans, Abbé de Rothelin.

From an early age he was a Collector, and formed a magnificent Library, remarkable for the fineness of the books and the beauty of the bindings. He employed all the leading Binders of the time: Padeloup, Boyet, Duseuil, and others.

His Armorial *ex-libris* is in each volume.

£140

149

MARY QUEEN OF SCOTS.

SEYMOUR (Edward), *Duke of Somerset and "Lord Protector of the Realm of England."* EIN SCHRIFFTLICHE VERMANUNG zum Friede und Einigkeit des obersten Gubernators und anderer der fürnemsten Regenten und Rethe das Konigreiche Engellandt, etc.

4to. *Red morocco. G. and W. Sthuermer, Erfurt,* 1549.

*** The Fourth book which mentions Queen Mary. This German edition was unknown to Mr. Scott. It is a volume of superlative rarity. One of Henry VIII's last injunctions before his death in 1547 was that the marriage of Edward VI and the infant Mary Queen of Scots, and the consequent Union of the two Kingdoms, should be accomplished either by persuasion or force.

The present German version seems to be extraordinarily rare. It is not even alluded to by Scott, and there is no copy in the Bodleian, though there is one in the British Museum.

An English translation accompanies the Tract.

£110

150

MARY QUEEN OF SCOTS.

DE BEAUGUÉ (Ian). L'HISTOIRE DE LA GUERRE D'ESCOSSE, Traitant comme le Royaume fut assailly, & en grad' partie occupé par les Anglois, & depuis rendu paisible à sa Reyne, & reduit en son ancien estat & dignité.

Small 8vo. *Calf extra. Gilles Corrozet, Paris,* 1556.

*** Scott's Bibliography, No. 9.

One of the earliest and rarest publications relative to Mary Stuart. It contains an account of the expedition sent to Scotland in 1548 by Henri II of France to assist Mary of Guise in repelling the occupation of the Country by the English power, in reference to the renunciation of the Marriage contract between Queen Mary and Edward VI.

£40

151

MARY QUEEN OF SCOTS.

THE EFFECT OF THE DECLARATIO MADE IN THE GUILD-HALL BY M. RECORDER OF LONDON, concerning the late attemptes of the Quenes Maiesties evill, seditious, and disobedient subjects.

Imprinted at London by Iohn Daye dwelling over Aldersgate.

8vo. *Red morocco. London,* 1571.

*** The subject of this *excessively rare little book* is an abstract of a Speech made by William Fletewode, Recorder of London, on 15th October 1571 before the Lord

Mayor and Aldermen of London, relating to the state of affairs in the Country, and with *special reference to the Ridolfi conspiracy on behalf of Mary Stuart.*

Copies of the present tract are excessively rare, and the late Mr. John Scott was never able to obtain a copy for his Queen Mary collection. The British Museum possesses it, but it does not appear to be in the Bodleian or Cambridge University Library. Herbert describes it in his "Typographical Antiquities" from *the present copy*, then in his own collection. It was perhaps acquired at the Fletewode sale, where he was a large purchaser and *may therefore possibly be the Author's own copy.*

£100

152

MARY QUEEN OF SCOTS.

BELLEFOREST (François de). L'INNOCENCE de la Tres Illustre Tres-Chaste, et Debonnaire Princesse, Madame Marie Royne d'Escosse. Ou sont amplement refutees les calomnies faulces, & impositions iniques, publiees par un livre secrettement divulgué en France, l'an 1572. touchant tant la mort du Seigneur d'Orley son espoux, que autres crimes, dont elle est foucement accusée. Plus, un autre discours auquel sont descouvertes plusieurs trahisons tant manifestes, que uisques icif, cachées, perpetrées par les mesmes calomniateurs.

Small 8vo. *Calf. Imprime l'an* 1572.

*** An Unique Copy. It was probably secretly printed at Paris.

This is the identical copy (No. 2) described by Mr. Scott. It is the only one known having the signature 02. It also differs in matter and arrangement from all the other known examples.

£48

153

MARY QUEEN OF SCOTS.

BLACKWOOD (Adam). MARTYRE DE LA ROYNE D'ESCOSSE DOVAIRIERE DE FRANCE, contenant le vray discours des traïsons à elle faictes à la suscitation d'Elizabet Angloise . . . sont adioustees deux Oraisons funebres, et un livre de Poëmes le tout sur le mesme subject.

8vo. *Blue levant morocco, gilt edges, by F. Bedford.*

Gapsar Fleysben, Anvers, 1588.

*** The last 100 pages are in verse. Inserted is a beautiful pen-and-ink portrait of Mary Queen of Scots, which was found in a short Letter relating to her written by Sir Walter Scott. Probably the portrait was drawn by Sir W. Scott.

Scott's Bibliography, No. 174.

£40

154

MARY QUEEN OF SCOTS.

BLACKWOOD (Adam). MARTYRE DE LA ROYNE D'ECOSSE, DOUARRIERE DE FRANCE. Contenãt le vray discours des trahisons a elle faictes a la suscitation d'Elizabet Angloise, par lequel les mensonges, calomnies & faulses accusations dressees contre ceste tres-vertueuse, tres-Catholique & tres-illustre Princesse sont esclarcies & son innocence averee. Avec son oraison funebre.

12mo. *Old calf. Edimbourg, chez Jean Nafield*, 1588.

*** The imprint *Edimbourgh* is fictitious; it was probably printed at Paris. Scott's Bibliography, No. 175—it differs materially from No. 174.

£25

155

MARY QUEEN OF SCOTS.

DE BELLIÈVRE (Pomponne). HARANGUE FAICTE À LA ROYNE D'ANGLETERRE (pour la desmouuoir d'entreprendre aucune Iurisdiction sur la Royne d'Escosse).

Small 8vo. *Half morocco.* (1588.)

*** The Author of this excessively rare little *brochure* was sent over to England by Henri III of France, that he might mediate with Queen Elizabeth in favour of the unfortunate Mary Queen of Scots.

The work itself is the well-known speech of de Bellièvre, the French Ambassador, on behalf of Queen Mary, which is said to have much exasperated Queen Elizabeth.

£50

156

MARY QUEEN OF SCOTS.

BLACKWOOD (Adam). HISTOIRE ET MARTYRE DE LA ROYNE D'ESCOSSE, DOUAIRIERE DE FRANCE, proche heritiere de la Royne d'Angleterre. Contenant les trahisons à elle faictes par Elizabet Angloise, par où on cognoist les mensonges, calomnies & faulses accusations envers ceste bonne Princesse innocente. Avec un petit livre de sa mort, concernant les figures de son arrest, procedure & malice des Anglois, l'execution d'icelle, leur grande tyrannie, sa constance & gaye resolution de sa maiesté, ses vertus, deportemens & derniers propos: son enterre-

ment faict cognoistre la trahitre cruauté des heretiques Anglois envers ceste Royne chrestienne. Preciosa in conspectu Domini moss Sanctorum eius.

A Paris, Pour Guillaume Bichon, rue Sainct Iaques, au Bichot.

16mo. *Blue morocco.* 1589.

*** By Adam Blackwood. This is the Second printed account of Queen Mary's death.

This book, published immediately after the Queen's death, contains an exposure of her treatment during her imprisonment, and is full of bitter attacks on her enemies, Queen Elizabeth and Knox, with passionate demands to Foreign princes to avenge her death.

For details of Mary's imprisonment this account is particularly valuable, for Blackwood must have had special facilities for learning what occurred.

£80

157

MARY QUEEN OF SCOTS.

LA MORT DE LA ROYNE D'ESCOSSE, DOVAIRIERE DE FRANCE: Ou est contenu le vray discours de la procedure des Anglois à l'execution d'icelle, la constante & Royalle resolution de la maiesté defuncte: ses vertueux deportemés & derniers propos, ses Funerailles & enterrement, d'ou on peut cognoistre le traistre cruauté de l'Heretique Anglois à l'encontre dune Roine souveraine tres-Chrestienne & Catholique, Innocente. Deus iniqui insurrexerunt super me, & sinagoga potentiū quaesierunt animam meam, & non proposuerunt te in conspectu suo.

With a woodcut of a Calvaire at the end of "Au Lecteur."

Black morocco. Without printer's name or place of printing. 1589.

*** One of the rarest books relative to Queen Mary. Scott's Bibliography, No. 179.

This Edition is most probably the First issue of this famous book—the *Colophon* being dated 1588.

It appears to be the production of a different printer from the other described Editions. The *Calvaire* occurs in all, but in this is of an entirely different design. Mr. Scott could never obtain a copy for his own collection.

This little volume contains the first printed description of Queen Mary's funeral at Peterborough.

This work, which is more or less a supplement to the "Histoire et Martyre,"

contains a very full and much more detailed account of the execution of Mary Queen of Scots and the events which immediately preceded and followed it.

It is the most important of the early printed accounts, and has been made great use of by all succeeding Historians.

This precious little volume belonged to H.R.H. the Duke of Sussex, and contains his *ex-libris*. The Duke (a son of George III) was eighth in direct descent from Queen Mary.

£80

158

MARY QUEEN OF SCOTS.

THE GENUINE LETTERS of Mary Queen of Scots to James, Earl of Bothwell: Found in his Secretary's Closet after his Decease; and now in the possession of a Gentleman of Oxford. Discovering the greatest and most secret Transactions of Her Time. Translated from the French Originals by Edward Simmonds. To which is added Remarks on each letter, with an Abstract of Her Life. In a letter to the Bookseller, from an unknown Hand.

8vo. *Calf extra, Uncut. Westminster*, 1726.

*** Exceedingly rare, especially in Uncut state.

£25

159

MASSILLON.

PETIT CAREME DE MASSILLON, Eveque de Clermont.
A Paris, Chez Antoine-Augustin Renouard. M.DCCC.X.

8vo. 1810.

*** One of the two copies which were printed on Vellum.

This copy is richly bound by *Simier* in straight-grained red morocco.

The sides are enclosed in a frame made with a finely engraved roll of spiral foliage and flowers, with ornaments at each corner. The back is flat with a gilt ornament in each panel in the centre. The boards are lined with grey paper.

There are *added* to the present copy two very beautiful portraits of Massillon, engraved by Roger. *They are brilliant Proof impressions on China paper.*

There is also *added* an Original Autograph Letter from Massillon addressed to a Cardinal. It is signed by Massillon, " J. B. Eveq de Clermont."

£55

160

MENDELSSOHN.

The Original HOLOGRAPH MANUSCRIPT, SIGNED, of his "SCHERZO."

3 full pages, small folio. *Red morocco extra.*

*** This highly important Manuscript is extremely beautifully written, and has the Composer's full Signature at the end, and also his Autograph inscription stating that the "Scherzo" was composed for, and dedicated in profoundest esteem to, Fräulein Crull.

It recalls Weber's "Perpetuum Mobile," and is believed to be an early Composition for the piano. This Manuscript is not included in the list of Mendelssohn's published works given in Grove's "Dictionary of Musicians," and is therefore probably UNPUBLISHED.

£200

161

MENDELSSOHN.

The Original HOLOGRAPH MANUSCRIPT of his Motet (Musical Score): "SURREXIT PASTOR."

Dated *Coblentz, 14th August* 1837. *Bound in red morocco.* 13 *pages*, Small 4to.

*** THIS VERSION IS UNPUBLISHED, and is extremely important.

It was written for the Nuns of Trinità de' Monte, Rome.

At the end of the volume is ANOTHER ORIGINAL HOLOGRAPH MANUSCRIPT by Mendelssohn, being part of another version of "Surrexit Pastor," comprising variations of the last ten bars of Movement 1; also No. 2, and the first nineteen bars of the last Movement.

THE MANUSCRIPT VERSIONS COMPARED WITH THE PRINTED VERSION OF 1838 THUS DIFFER:

The printed version consists of 4, not 3, numbers, as in the present Manuscript, viz.:

1. "Surrexit Pastor." Solos and Chorus (almost identical with No. 1, Version I of MS.).

2. "Tulerunt Dominum meum." Duet for Two Soprani. Slightly different in the accompaniment of a few bars when compared with MS. Version I.

3. 11 Bars of Solo for Alto. "Surrexit Christus" in Chorale style.

4. Chorus. "Surrexit Christus." Follows No. 3 of Version II with few divergences. A few bars omitted; a few slightly altered.

The duet in Version II is *entirely different from the one in the printed Score* and from the one in Version I. Mendelssohn, therefore, in the Score sent to the publisher,

Simrock (in August or September 1838 before leaving Düsseldorf for the Birmingham Festival, 19th September 1822), did not follow exactly either of the two Versions.

In the printed Score of the three Motets forming the Set composed for the Nuns of Sta. Trinità de' Monte, " Surrexit Pastor " is No. 3, but *in this Manuscript it is headed* No. 2.

The Holograph corrections throughout this Manuscript are very numerous.

THE PRESENT IS ONE OF THE MOST IMPORTANT OF MENDELSSOHN'S MUSICAL MANUSCRIPTS EVER OFFERED FOR SALE.

£250

162

MENDELSSOHN-MOSCHELES MANUSCRIPT (THE).

Being the Collection of 65 HOLOGRAPH LETTERS, SIGNED, which Felix Mendelssohn-Bartholdy wrote to his devoted friend Ignax Moscheles.

*** The Letters cover a period of 21 years. The first is dated 28th November 1826, when Mendelssohn was but 17 years old, and the last is dated 7th October 1847, less than a month before his death.

There are many important and interesting references in this Correspondence to Mendelssohn's Compositions, to his Contemporaries, to the publication of his Works in London, to the conditions of their publication, and to their prices.

He refers to Bach, Handel, Chopin, Mozart, Cherubini, Liszt, and many other famous Musicians, as well as to Paganini, Jenny Lind, and others.

Mendelssohn also describes his famous " Songs without Words," the Overture to " A Midsummer Night's Dream," " Rondeau Brilliant," his Oratorio " Paul," his Edition of Handel's " Messiah," Handel's Works, etc.

Included in the Collection are 3 Holograph Letters, signed, of Mendelssohn's Father, 2 Holograph Letters, signed, of his Mother, and 3 Holograph Letters, signed, of his Wife. There is also the Composer's Original Manuscript title-page for his " Rondeau Brilliant, pour le Pianoforte avec accompagnement d'Orchestre composé & dédié à son ami F. Moscheles par Felix Mendelssohn-Bartholdy."

In addition to the above Correspondence, there are 4 important Holograph Letters, signed, of Mendelssohn, addressed to H. L. Chorley, Wolfgang Robert Griepenkerl, Kapellmeister J. K. Lubeck, and Professor Joseph Fischof.

These Letters are preserved in the Original 4to volume as arranged and mounted by Moscheles, with his Manuscript Index and notes.

A full Descriptive Catalogue accompanies the Collection.

The Collection is enclosed in a morocco box with lock and key.

£750

163

MELFORT (LOUIS, COMTE DE).

ESSAI SUR LES EVOLUTIONS DE LA CAVALERIE.
The Original Manuscript illustrated with 35 Drawings.

Small 4to. (*Paris*, 1776.)

*** This Manuscript is the Original of the famous "Traité sur la Cavalerie," by the Comte de Melfort.

The Manuscript is in a very magnificent binding of olive morocco by Padeloup.

Round the sides runs a rich border made by large ornamental tools and other smaller floral tools. At each corner is a lion within an ornamental framework surmounted by a coronet. In the centre is the fine Armorial device of the Comte, having, on an oval shield, the arms: Or, three bars wavy gules (Drummond), quartering the Royal arms of Scotland, which were assumed by the Drummonds on account of their early relationship with the Scottish Kings. The Shield is supported by two lions which stand upon an ornamental framework, and above is a Coronet. On a ribbon below is the Melfort motto, "Ab uno ad omnes." The back is flat with gilt bands, and in each panel is a lion rampant, surrounded by stars, dots, and small curved ornaments. The boards are lined with white paper covered with gilt stars and dots, and the edges of the leaves are gilt.

The Manuscript also contains thirty-five very beautifully drawn illustrations for Movements and Evolutions, with written directions for their performances. Many of them are further ornamented with Military scenes, Contemporary French costumes, and other French ornaments.

The thirty-five Drawings are most probably by Van Blaremberghe.

(c) £200

164

MEXICO.—MISSA GOTHICA seu Mozarabica, et Officium itidem Gothicum Diligenter ac Dilucide explanata ad usum percelebris Mozarabum Sacelli Toleti à Munificentissimo Cardinali Ximenio Erecti.

Large 8vo. *Puebla de los Angeles*, 1770.

*** Printed, illustrated, and bound in Mexico. A volume of the greatest rarity and artistic interest.

This Missal was bound in Mexico in brown calf with a broad gilt border round each cover, which is built up by the repetition and combination of two tools, a fleur-de-lys and a larger floral tool. The corner-pieces are made up of larger floral tools. In the centre of each side, within a broad circular frame, is a device with two figures, one an Angel, holding a covering over a third kneeling figure; above all is a large Crown. The boards are lined with flowered paper, and the edges are gilt over red.

The Missal contains three remarkable full-page engravings, the work of a Mexican engraver.

The first shows the Roman Service-Book leaping from the flames, while the Gothic

book lies amongst them unhurt; the second is a Crucifixion; the third depicts a combat between two horsemen where Johannes Ruizius, the Archpriest of Hiba, conquers on the side of the Gothic Rite.

(c) £55

165

MINUCIUS FELIX.

OCTAVIUS CUM INTEGRIS OMNIUM NOTIS AC COMMENTARIIS, novaque Recensione Jacobi Ouzeli, Cujus & accedunt Animadversiones insuper Johannis Meursii Notae.

8vo. *Pierre and Cornelius Hackius, Leyden,* 1672.

*** *Bound by Duseuil with doublures.* (*A companion to the Cicero of* 1688, *see ante.*)

This copy is in red morocco, the sides left plain except for a three-line fillet, stopped at the corners, running round the edge of the sides. The back is fully gilt, with a large fleuron in the centre of each panel, surrounded by stars and between corner-pieces of small curved tools.

The *doublures* are of red morocco, framed with a gilt roll of lily pattern, ingeniously designed to conceal the jointing of the outer and inner leathers. The end leaves are of marbled paper, and the edges of the leaves are marbled under the gold. The pages of the volume itself are ruled with red lines.

£75

166

MONTJOYE (G. DE).

ELOGE HISTORIQUE DU PÈRE G. F. BERTHIER, Garde de la Bibliothèque du Roi, adjoint à l'Education de ll. MM. Louis XVI et Louis XVIII.

8vo. *Portrait. Uncut. La Petit, Paris,* 1817.

*** Bound for the Duchesse d'Angoulême ("Madame Royale").

The volume is in red morocco. The edges of the covers are gilt, with a narrow roll of fleurs-de-lys within a plain and toothed fillet. The back is flat with gilt bands, and in each panel is stamped a fleur-de-lys. The edges are left uncut, and the boards are lined with plain white paper. In the centre of each cover is an Armorial device. There are two shields placed side by side. On the first are the arms of France: Azure, three fleurs-de-lys or, a bordure crenellée gules. These are the arms of Louis, Duc d'Angoulême, son of Charles X, who was Comte d'Artois.

The second shield bears the arms of France, plain, as used by Maria Theresa, only daughter of Louis XVI, who married the Duc d'Angoulême. The two Shields are within a formal frame surrounded by a garland, and surmounted by a crown.

£30

167

MOSAÏQUE BINDINGS executed in the Eighteenth Century by Bailly, Derome, Dubuisson, Lemonnier, and Padeloup.

The extremely important Collection of nine of these Bindings, as described below, can now be acquired.

It is in the highest degree improbable that any other Collection can ever again occur for sale.

Mosaïque bindings were, from their nature, most costly, and very few of them ever existed. Practically all have now passed into the Libraries of the Duc d'Aumale, Monsieur E. Dutuit, Mr. J. P. Morgan, Baronne James de Rothschild, Baron Ferdinand de Rothschild, and Mr. Mortimer L. Schiff.

So long ago as 1904 the Daguin copy of "Daphnis et Chloé" realized 45,500 francs, *plus les frais*.

(*a*) OFFICE DE LA SEMAINE SAINTE POUR LA MAISON D'ORLÉANS. 8vo. *D'Houry, Paris*, 1740.

*** A most magnificent binding by *Robert Jean Bailly*, who worked at Paris between the years 1747 and 1766. Gruel, in his "L'Amateur de Reliures," reproduces a somewhat similar *Mosaïque* binding by Bailly, and remarks, "elles doivent être excessivement rares, car l'exécution devait offir de grandes difficultés."

The groundwork is of white morocco, and each side is filled with an elaborate spray of leaves, buds, flowers, and fruits formed by inlays of red, olive, and brown morocco, all being mingled with extraordinary skill.

The brilliant effect has been enhanced by the introduction of numerous inlays of crimson and gold *talc* which give a charming appearance. The corners of the sides are occupied by inlays of olive and red morocco, also relieved by inlays of *talc*. Round the edges of the corner-pieces and down the sides are small circular, or semicircular, spaces filled with scarlet or blue *Mosaïque*, and similar circles are scattered over the vacant spaces of the side. In addition, all the *Mosaïque* work is elaborately tooled in gold, and the white groundwork is covered with gold dots. The panels of the back are similarly filled with ornamental inlays of coloured *Mosaïque* and pieces of *talc*, and the backgrounds are dotted with gold and small enamelled circles and corner-pieces. The edges of the leaves are gilt, and the interior of the covers is lined with blue watered silk.

This Service book was specially printed for the household of the Duc d'Orléans by d'Houry, who placed the Arms of the Duke on the title-page.

(*b*) L'OFFICE DE L'ÉGLISE. 8vo. *Th. de Hansy, Paris*, 1754.

*** This binding, which can, with certainty, be ascribed to *Derome*, is of olive morocco.

The Original Owner has written on the fly-leaf at the end of the volume, "reliure de Derome mosaïque."

Round the sides, within a three-line gilt fillet, is a broad border of foliate tools

with dots, insects, and other ornaments. In the centre of each cover is a flower spray in yellow and red morocco, showing one flower fully opened and another facing sideways, both, as well as the leaves and stalks, being tooled in gold. At each corner of the side within the border is an inlaid five-petalled flower of red or yellow morocco with a gilt-tooled stem. The panels of the back, covered alternately with red morocco, are tooled in the centre with a pomegranate spray between small dots, lozenges, and flowers. The edges of the leaves are marbled under the gold, and the boards are lined with white paper stamped with a bold gilt pattern.

On the fly-leaf is the printed "etiquette" of the Bookseller (Labottière), to whose order, probably, Derome bound the volume.

The Dutuit library contains a copy of "Horace" in a very similar binding.

(*c*) HEURES ROYALES, dédiées à la Reine. 12mo. *De Hansy, Paris*, 1778.

*** A very unusual little binding, probably by *Derome*.

The groundwork is of red morocco. Round the sides runs a deep gilt border made up of baskets of flowers divided by formal sprays, and with smaller ornaments of insects and dots. At each interior corner are flower sprays, the three-petalled flowers being an inlay of green morocco. In the centre is a pomegranate on a gilt stalk, the fruit being an inlay of green morocco, enriched, like the flowers, with gilding. The panels of the back are bordered with a two-line gilt fillet, and have a flower spray in the centre with smaller sprays at the corners. Two panels have diamond-shaped centre-pieces of green morocco ornamented with a small flower spray. The boards are lined with white paper, covered with gilt stars and dots, and the edges of the leaves are gilt.

The portrait of Marie Antoinette, which forms the Frontispiece, is one of the earliest and most interesting which exists.

(*d*) L'OFFICE DE LA QUINZAINE DE PASQUE. 8vo. *Delaguette, pour Pierre Simon. Paris*, 1752.

*** In a gorgeous binding by *Pierre Paul Dubuisson, "Relieur du Roy."* The workmanship is of the highest excellence, producing a most artistic and imposing effect.

The binding is executed with a variety of moroccos, red, olive, brown of various shades, and dark green. The corner-pieces are of red morocco, having large spray inlays of brown morocco. The elaborate centre-piece consists of various shaped inlays of different coloured moroccos within an oval red morocco frame. The whole of the *Mosaïque* work is covered with gold tooling and the space between the centre- and corner-pieces is covered with gold dots. The panels of the back are inlaid with pieces of brown and dark green morocco, with circles of different coloured moroccos stamped with a rosette, the rest of the panel being tooled with stars, circles, dots, sprays, and other ornamental devices. The boards are lined with pink silk, and the edges of the leaves are gilt.

In the centre of each cover, under an oval piece of talc, is a very delicately painted Coat-of-arms. On the oval shield are the arms: Quarterly 1 and 4, Gules, a crescent or; 2 and 3, Or, an estoile gules. The shield is surrounded by a blue and pink frame supported by two greyhounds, and surmounted by a Ducal coronet.

There is one point about the present binding which indicates the Binder, and that is the delicately painted Coat-of-Arms on the covers. This was a form of decoration for which Pierre Paul Dubuisson was famous.

This is one of the most magnificent Mosaïque bindings in existence.

(*e*) SENECA (L. A.). EPISTOLAE. 12mo. *Ex Officina Elseviriana, Leyden*, 1639.

*** A very choice binding by *Padeloup*, and covering an excessively rare edition of the Elsevier Seneca.

It is of olive morocco. The sides are edged with a three-line fillet, with one ornamental and two plain lines, and within this is an ornamental border made up by the repetition of a double-line tool of irregular outline, between numbers of dots of various sizes, and finished off with small acorns and other ornaments. At each exterior corner is a tulip spray, and in the centre is an inlay of yellow mosaic with a tulip spray in the centre and the remaining space covered with gilt dots, lines, and small ornaments.

The panels of the back have a tulip in the centre and small acorns at the corners, while the remainder of the space is covered with dots. The lettering piece and lowest panel are of red morocco. The boards are lined with paper having coloured flowers on a gilt background, the whole producing a very rich effect. The edges of the leaves are marbled under the gold.

This Edition is so rare that Willems never saw it.

(*f*) PSALTERIUM LATINUM. 12mo. *Jean and Daniel Elsevier, Leyden*, 1653.

*** This most charming little volume is a veritable *chef d'œuvre* of *Padeloup*.

The morocco of the sides is greenish-yellow in colour, and round the edges is an inlaid frame of red morocco tooled with diagonal gilt lines. The centre of each side is filled with an ornament made up of interlacing bands of inlaid yellow morocco ending in foliate ornament, while in each corner is another inlaid ornament of foliate design. The interior centre-piece to this ornament is of red morocco, elaborately gold tooled and dotted, and the various ornaments are carefully outlined in gold. The panels of the back are filled with an elegant design made up with red inlays. *The beautiful doublures are of red morocco with a broad gilt border of elaborate tooling.*

The delicate ornamentation, the perfection of the forwarding and of the finishing, and the general execution of this binding point with certainty to its being the work of Padeloup.

This beautifully printed little volume is one of the rarest issued by the Elseviers.

The present may be regarded as the most precious example of the Elsevier press in existence.

(*g*) SAINT-SAUVEUR (Rémond de). AGENDA DES AUTEURS et LA TRENTAINE DE CITHÈRE. 12mo. (*Paris*), 1753-1755.

*** An unique binding by *Lemonnier*.

The groundwork is of citron morocco, and in the centre of the sides and at the corners are elaborate flower sprays of red morocco richly tooled. Round the edges of the sides runs a three-line gilt fillet and from it spring small gilt branches and flower

sprays. At top and bottom and at each side are small circular inlays of red morocco ornamented with a flaming heart pierced by arrows. The whole of the remaining space is dotted with small tools, circles, dots, sprays, and a variety of small birds, the whole producing an extraordinarily beautiful effect. The panels of the back contain different shaped Mosaics tooled with birds, sprays, and other ornaments.

The *doublures* are of red morocco tooled with a deep border made with a series of double-line curves, starting from ornamental circles at the corners. On the inside of the curves are sprays and birds.

In his *Avis* to the present volume Lemonnier says: " I have perfected bindings ' à la Grecque,' and I have even *invented* them ' à la Chinoise.' " These latter bindings were a speciality of Lemonnier, the most remarkable of which is the copy of the " Imitation de Jésus Christ," now in the Schiff library.

(*h*) LALEMANT (Pierre). LA MORTE DES JUSTES. 12mo. *Paris*, 1712.

*** *Bound by Lemonnier.*

It is of citron morocco with mosaic inlays on the sides and back. The ornamentation of the sides consists of a broad inlaid frame of black morocco fully gilt with a repetition of two small tools, the larger meeting at the top, the smaller separated from the bases of the larger by dots. Round the edge of the covers, outside the inlay, a small ornamental fillet is tooled. The six panels of the back are tooled and gilt, the second with the title, the remainder with a dotted floral tool between curves and dots. The first, third, and sixth are covered with thin black morocco, the second and fifth with red, and the fourth left plain. A gilt spiral fillet is run along the edges, and the boards are lined with gilt and coloured paper.

(*i*) SENAULT (Élisabeth). HEURES NOUVELLES. 12mo. *Paris* (1690-1700).

*** The Binder is, at present, unidentified. The binding is of citron morocco. Round the edge runs a deep ornamental dentelle border, and in the centre is a pomegranate spray, the fruit being of inlaid red morocco. At each interior corner is a flower spray, the three-petalled flower being also of inlaid red morocco finished off with gold tooling. The panels of the back are fully gilt, two of them having a diamond-shaped red morocco inlay stamped with a gilt flower. The boards are lined with green satin.

The text is engraved throughout. The ordinary pages are enclosed with a plain two-line frame, but the various sections have separate titles in larger letters enclosed in ornamental borders. The various ornaments and initial letters are very carefully drawn and engraved. The book is dedicated to the Dauphin, Son of Louis XIV.

In the J. P. Morgan library is another copy of the " Heures nouvelles " in a very similar binding of citron morocco, inlaid with red.

Price of the Nine Bindings (each of which is enclosed in a morocco case), £4,000

168

NEW TESTAMENT (*Greek*).

12mo. 2 vols. in 1. *Robert Estienne, Paris*, 1549.

*** Bound *by Duseuil* in plain red morocco.

There is no ornament on the sides or back beyond a single blind tooled line running round the sides and round the panels, but the surface of the bands has a narrow gilt ornament tooled with a pallet. The *doublures* are also of red morocco, with a gilt border-frame made with a roll ornamented with a leaf-and-flower pattern. There are marbled end papers, and the edges of the leaves are marbled under the gold.

This beautiful little volume was formerly in the Beckford library.

£45

169

NEW TESTAMENT (*German*). DAS NEU TESTAMENT.

Small folio. *Morocco extra, very richly tooled.*

[*Silvan Ottmar*], [*Augsburg*], [1522 or 1523].

*** A SUPERB COPY OF A VERY EARLY AND HITHERTO UNDESCRIBED EDITION OF LUTHER'S TRANSLATION.

This Edition, which has no note of date, place, or printer, appears to be from the press of Silvan Ottmar, who worked at Augsburg between 1513 *and* 1533. The volume is finely printed, with large handsome woodcut initials at the commencement of each Book containing figures of the Evangelists and Apostles. On the title-page is a fine woodcut engraved by Hans Schaufflein of a Crucifix in the clouds with the Saints and Martyrs at the sides, and notable persons of the Old and New Testaments kneeling below.

This Edition appears to be of excessive rarity. It is not in the British Museum, nor is it mentioned in any of the Catalogues of noteworthy Collections of Bibles. The only Bibliographer who cites it is Panzer, and from him Graesse

£250

170

NEW TESTAMENT (*German*). DAT NYE TESTAMENT. Mit Nyen Summarien . . . dorch Johannem Bugenhagen.

8vo. *Morocco extra, very richly tooled. Hans Luft, Wittenberg*, 1530.

*** Bugenhagen's Low-German revision of Luther's "Testament."

The present Edition, besides an engraved title-page with figures of Christ crucified between the two thieves, has twelve portraits of the Evangelists and writers of the Epistles prefixed to the various Books, and a series of twenty-six woodcuts to illustrate the Apocalypse. None of the cuts appear to have any artist's or engraver's

mark, but have every appearance of being by Lucas Cranach, who lived for a time at Wittenberg.

An Edition of the greatest rarity. It is not in the British Museum, and the Bible Society has only the reprint of 1534.

£150

171

NEW TESTAMENT (*German*). DAS NEWE / TESTAMENT / Der-teutschet / Durch / Doct. / Mart Luther / Campt den Cummarien / auch einem Register der Con- / taglichen Evangelien und Episteln. /

Nurmberg / In verlegung Wolffgang Endters. / Im Jahr 1629. /

8vo. *In the original morocco gill.*

*** Printed on Vellum. UNIQUE.

Luther's translation. The present Edition, even on paper, is not recorded by any Bibliographer. It is not in Darlow and Moule's "Historical Catalogue of Printed Bibles," and no copy is in either the Bodleian or the British Museum. It is not in Adler's Catalogue of the Lorck Collection, which now forms part of the Duke of Wurtemberg's great Bible Collection at Wolfenbuttel.

£200

172

NEW TESTAMENT (*Greek*).

32mo. *G. Blaeu, Amsterdam,* 1633.

*** Bound by *Duseuil.*

This copy is ruled with red lines and bound in red morocco. The sides are quite plain except for a single blind tooled line running round the edge. The back has raised bands, the face of the bands being gilt with a fillet, and the panels left blank. The *doublures* are of red morocco with a gilt frame made with the lily-pattern roll; the edges of the leaves are gilt over marbling, and there are marbled end papers. The execution of this binding is remarkably good, the forwarding being particularly so, and worthy of Duseuil at his best.

£50

173

NEW TESTAMENT (*Latin*).

12mo. *F. Leonard, Paris,* 1697.

*** This copy, which is ruled with red lines, is in a remarkably elegant red morocco binding by *Duseuil.*

The sides are completely covered with gilt tooling arranged in a most elaborate pattern and carried out with very minute tools. A series of spaces, outlined with

curved tools, are filled with patterns built up with small dotted fleurons and other delicate tools, dots, circles, and small crowns. Four small circles at the corners contain a stamp of a cherub's head. The whole of the remaining surface is covered with a pattern built up with tools in the form of sprays of laurel interspersed with dots and stars. The panels of the back have in the centre a small fleuron surrounded by dots, stars, sprays, and other small tools.

The *doublures* are of plum-coloured morocco, with a deep gilt border built up by several elaborate tools, stamped with the most careful accuracy. The end leaves are of marbled paper, and the edges of the leaves are marbled under the gold.

On the fly-leaf is the signature "J. T. Payne 1850." This John Thomas Payne, whose Library of Books and Manuscripts was sold in April 1857, was an extremely fastidious Collector, and his books were in very fine Contemporary bindings and in exceptional condition.

(c) £75

174

NEW TESTAMENT (THE).

Small 4to. *Adrian Watkins, Edinburgh*, 1752.

*** This remarkable EDINBURGH binding is a splendid example of the richest and the most representative style of Scottish work shortly before its decadence and final disappearance. It is of morocco of a light and dull red with a yellowish tinge, and the most striking feature of the decoration is the large circular ornament occupying the greater part of each cover. This wheel-like design is built up with a series of small tools filling up the spaces between the rays which spread from the centre until they are terminated with semicircular gouges. From the upper and lower part of the wheel stiff sprays extend to the corners and the centre of the upper and lower edges. These sprays have perfectly straight central branches from which extend curved scrolls of leaves and flowers with small birds amongst them. The sides are edged with formal gilt rolls, while the remaining spaces are scattered with single tools of flowers, rosettes, stars, spangles, etc., and the background covered with minute gold dots. The back is fully gilt, and each panel contains the usual saltire between tools.

£45

175

NICOLE (PIERRE).

TRAITE DE LA PRIERES.

Small 8vo. 2 vols. in 1. *Elie Josset, Paris*, 1695.

*** Almost certainly bound *by Elie Josset.*

The two volumes are bound together and ruled with red lines. The Binding is of claret-coloured morocco, and there is no gilding on the outside beyond the lettering of the title. A single blind line runs round the sides and round the panels of the back.

The *doublures* are of similarly coloured morocco, bordered with a gilt frame made

with a roll with a conventional lily-and-shell pattern. The end leaves are of white paper, and the edges of the leaves are marbled under the gold. This is an excellent example of what is known as the *Jansenist* style of binding, which became popular in France at the close of the Seventeenth century. It was a reversion from the very elaborately decorated style which preceded it, and from its plainness received the name of *Jansenist* in reference to the austerity of that Order. As decoration plays so small a part, the beauty of these bindings lies in the perfection of the forwarding and the superior quality of the leather.

Josset was an apprentice of Jean Pille, whom some have suggested to have been the celebrated "le Gascon," and who was certainly the teacher of some celebrated Binders, and finished his apprenticeship with Nicolas Portier. He is denoted as Bookbinder when he passed out of his Apprenticeship in March 1660. He was also a printer of Service books, and as these were usually required in ornamental bindings, he probably combined the two businesses of Printer and Binder.

For an account of Elie Josset see Thoinan, "Les Relieurs Français," p. 317.

£70

176

NORTON (THOMAS), *Author of "The Tragedy of Gorboduc."*

TO THE QUEENES MAJESTIES / POORE DECEIVED SUBJECTES of the Northe con- / treye, drawen into rebellion by the Earles of / Northumberland and Westmorland. /

8vo. *Brown morocco, top edges gilt, uncut.*

H. Bynneman for L. Harrison, 1569.

*** An Unique Edition of this important volume.

This little volume describes the plot set on foot by Thomas Percy, seventh Earl of Northumberland, and Charles Neville, sixth Earl of Westmorland, for a Catholic rising to accomplish Mary Stuart's rescue.

The present Edition has thirty leaves (A-G^4, H^2), the first and last being blank. It is usually stated that there were three different Editions issued in 1569, and in the Cambridge "Catalogue of Early English Books" three variant Editions printed by Bynneman are described. The Bodleian has two copies, both belonging to the last Edition "newly perused and encreased." The British Museum Catalogue gives three Editions, but in the later General Catalogue they are entered as two copies of one Edition and one copy of the last Edition, but *neither corresponds with the present Edition.*

It appears, therefore, that the present is an unrecorded Edition, of which there is no copy in the Bodleian, British Museum, or Cambridge University Library.

The book is entered in Scott's Bibliography of Mary Queen of Scots (No. 58), but he was unaware of this Edition.

The present is a fine and UNCUT copy.

£40

177

OFFICE (L') DE LA SEMAINE SAINTE, en Latin et en François, à l'usage de Rome et de Paris.

8vo. *Guillaume Nicolas Desprez, Paris,* 1758.

*** Bound for Madame Adélaïde de France.

A very remarkable and elaborately decorated binding by *Dubuisson* of tawny red morocco. The ornament, which takes the form of a very broad border, covering a considerable part of the side, is made up with a variety of decorations, the result being pleasing and rich. There are sprays of flowers and foliage, introduced line-work, scalloped ornament, and formal tools, all mingled together. The binder, *Pierre Paul Dubuisson*, was a noted artist, who succeeded Padeloup as Royal binder in 1758.

In the centre of each cover is the Armorial device of Madame Adélaïde, with the arms of France in a lozenge, laid upon some scalloped work supported by a winged child and ensigned with a Princess's coronet. She was the eldest of three daughters of Louis XV, each of whom had her special library bound in a distinguishing colour. Those of Adélaïde were bound in red morocco, those of Victoire in green or olive, those of Sophie in yellow or citron.

This Edition was, as the title-page states, dedicated to "Madame," and printed for the use of her Household by her order.

An extremely interesting Autograph letter of Madame Adélaïde's is inserted.

£40

178

OVALLE (A. DE).

HISTORICA RELACION DEL REYNO DE CHILE, Y delas missiones, y ministerios que excercita en el la Compania de Jesus. A Nuestro Senor Jesu Christo Dios Hombre, Y ala Santissima Virgin, y Madre Maria Senora del Cielo, y dela Tierra, y alas Santos Joseph, Joachim, Ana sus Padres, y Aguelos. Alonso de Ovalle Dela Compania de Jesus Natural de Santiago de Chile, y su Procurador a Roma.

En Roma. par Francisco Cavallo. M. DC. XLVI. Con licencia de los Superiores.

1646.

*** Bound for the Grand Duke of Tuscany.

The present is the Beckford copy—probably the finest known—of this famous History of Chile. Brunet records only imperfect copies.

This binding is of red morocco. The sides are enclosed in a frame made with a double-line gilt fillet, stopped at the corners, and an interior panel is made with the same fillet. From each corner of the panel springs a fleuron. The back has raised bands, and is fully gilt, each panel having in the centre a dotted tool, and corner-pieces

of curved work between bands of pallet work. The boards are lined with marbled paper. In the centre of each cover is a large coat-of-arms within a framework of Angels and other figures holding bands and surmounted by a Ducal crown. The arms, which are not from a stamp, but made up with separate tools, are Or, five roundels in orle gules, and in chief one with the arms of France, viz., azure three fleurs-de-lys or, the latter being an augmentation granted by Louis XIV in 1645.

This Work gives an historical account of Chile, and a special account of the Jesuit missions and work. It contains a large number of very important Engravings, beginning with a large folding map, on which the inhabitants of Chile are depicted, including men with tails. There is a diagram showing the Southern Cross, illustrations of the games of the natives, of natural curiosities, of portraits of Saints, Martyrdoms, etc. Between pages 322 and 323 are twelve portraits of Governors of Chile, preceded by an engraved title, and nine plates containing twenty-five portraits of Chilian Generals, also with an engraved title. At the end of the book are eighteen wood-engravings, showing some of the Jesuit buildings and the Islands where they had Stations. In the account given by Brunet, the number of extra plates is given as ten Governors and thirteen Generals, but the correct number is as given above, which has been checked with the rather involved description of the illustrations. *Brunet probably took his description from an imperfect copy.*

£80

179

PABLOROLI (DON).

IL POLIFEMO. Opera Dramatica de don Pablo Roli. Para Representarse en el Real Coliseo del Buen-Retiro.

Small 4to. 1748.

*** Bound in red morocco for presentation, at the Royal performance of this Opera, to Mary Madeleine, Queen of Ferdinand VI of Spain.

It is ornamented with a broad dentelle on the sides, formed of large foliated tools. In the centre of each cover is an oval panel of mosaic, also edged with foliate tools; the linings of the binding are of silk. Within each panel is a device with the Royal arms. The shield is divided into four grand quarters: 1, Gules, a tower triple-towered or (Castile), quartering Argent, a lion rampant gules (Leon); 2, Or, paly gules (Aragon), impaling, Or paly gules, quartering per saltire, Argent, an eagle sable (Aragon Sicily); 3, Bendy or and azure, a bordure gules (Burgundy Ancient), and in chief, Gules, a fess argent (Austria); 4, Sable, a lion or, armed and langued gules (Brabant), and in chief, Azure, three fleurs-de-lys, a bordure compony gules and argent (Burgundy Modern). On an inescutcheon in chief, Azure, three fleurs-de-lys or (Anjou). On an inescutcheon in base, Or, a lion sable, armed and langued gules (Flanders), impaling, Argent, an eagle displayed gules, crowned and armed or (Tyrol).

The Royal arms are also printed upon the first page of the book, with a slightly different arrangement from those on the binding.

Fine Spanish bindings of this period are of the greatest rarity.

£105

180

PADELOUP.

OFFICE DE LA SEMAINE SAINTE, Latin et François, à l'usage de Rome et de Paris, avec l'explication des Cérémonies de l'Eglise.

8vo. *Paris*, 1701.

*** This volume was magnificently bound for the *Regent Philippe d'Orléans by Nicolas Padeloup.*

The whole of the sides are covered with an elaborate geometrical design of interlaced strapwork, while all the intervening spaces are filled with masses of gilt decoration made with a variety of dotted tools, leaves, curves, and spirals. Each panel of the back is filled with carefully designed strapwork interlaced ornament radiating from a central circle containing a fleur-de-lys, and the remaining spaces are gilt.

The *doublures* are of red morocco, with a broad frame of heavy gilding, with a large fleur-de-lys in each corner. The edges of the leaves are marbled under the gold, and there are marbled end papers. In the centre of each cover is an Armorial device. The shield in the centre bears the arms of France: Azure, three fleurs-de-lys or, differenced by a label. Above it is a Prince's crown, and round it the Collars of the two Orders of St. Michel and the St. Esprit. The Arms are those of the Regent Philippe d'Orléans.

The Regent's binder, Nicolas Padeloup, described himself as "Relieur de Son Altesse Royale Monseigneur le Duc d'Orléans."

(C) £120

181

PASCAL (BLAISE).

LES PROVINCIALES ou Lettres escrittes par Louis de Montalte a un Provincial de ses amis et au R R. P P. Jesuites, sur la Morale a la Politique de ces Peres Traduites en Latin par Guillaume Wendrock Theologien de Saltzbourg en Espagnol par le Sr. Gratien Cordero de Burgos et en Italien par le Sr. Cosimo Brunetti. Gentil-homme Florentin.

A Cologne Chez Balthasar Winfelt. MDCLXXXIV.

8vo. (1684.)

*** This very beautiful copy is ruled with red lines and is in a black morocco binding *by Boyet.*

The sides are quite plain except for a single blind line round the sides, and the panels of the back are similarly framed.

The *doublures* are of red morocco with a gilt border produced by an ornamental roll. The end leaves are of marbled paper, and the edges of the leaves are gilt over marbling.

This is a peculiarly fitting binding for the present book, being an unusually fine and

typical example of the style known as *Port Royal* on account of its austere style, the name being derived from the Ascetic set of the followers of Jansenius who were established at Port Royal.

The "Lettres Provinciales" was perhaps the most hotly debated book written during the reign of Louis XIV.

£55

182

PASSERINO (CARDINAL SYLVIO).

STATUTA REVERENDISSIMI DÑI SYLVII CARDINALIS Cortonensis Legati.

[*A large woodcut of Pope Leo X's and the Cardinal's Arms occupies the remainder of the title-page.*] *Hieronymus Franciscus Carthularius, Perugia,* 1526.

4to. *Printed on Vellum.*

*** *The Presentation copy to the poet Baldacchini, and believed to be Unique.*

The book consists of the Statutes and Orders promulgated by the Cardinal, as well as some others also relating to the City of Perugia. On the title-page is a large shield containing at base the arms of Sylvio Passerino, a bull couchant, below those of Leo X, or, five balls in orle gules, in chief a larger one containing the Arms of France, the whole surmounted by the Cardinal's hat. On the reverse of the leaf is a square wood-engraving with the Arms of Perugia, above a set of verses by Hieronymus Cibbus. *The volume is in a handsome Contemporary brown morocco binding,* having a centre panel formed by a frame made by the repetitions of an intricate square ropework device placed end to end with great exactness, and giving the appearance of having been made with a good roll, a tool not then invented. Within this is another diamond-shaped panel of similar though smaller work, and on the blank spaces are occasional rosettes. *On the title-page is the autograph "Philippi Baldachini a die ulti. Jan.* 1526."

There is a copy in the British Museum, but it is on paper.

£175

183

PAUSANIAS.

DESCRIPTIO GRAECIAE.

4to. *Aldus, Venice,* 1516.

*** The First Aldine edition.

This superb Large Paper copy of the Editio Princeps of Pausanias belonged to Dr. Drury.

The volume begins with a Preface by Marcus Musurus, who edited the text, and is remarkable as having a Summary of the Contents of each page printed at the head

Of this Edition of Pausanias, a very few copies were struck off on Large Paper, of which the present is one.

This copy was elegantly bound by Charles Lewis for Dr. Drury. It is of dark blue morocco. Round the sides runs a broad gold line, and within this is an elaborate panel frame, made with triple gold lines and having large corner-pieces of formal foliate design, with smaller ornaments at the centres of the sides. The back has full gilt tooling on the top and bottom panels, but the remainder are occupied by the lettering. A small Aldine anchor is stamped on the back, and a larger one is in the centre of the sides. The boards are lined with white paper, and there is a vellum end leaf. The edges of the leaves are gilt and elaborately tooled.

The Rev. Dr. Drury was Head Master of Harrow School, a friend of Byron, and a great Collector of rare Classical books. His Library was sold in 1827.

£80

184

PETRARCHA.

CON L'ESPOSITIONE D'ALESSANDRO VELLUTELLO, di novo Ristampato con le figure ai Triomphi, et con piu cose utili in varii Luoghi Aggiunte. *Illustrated with a beautiful woodcut title-page and wood-engravings in the "Triumphs."*

Gabriel Giolito, Venice, 1547.

*** A unique and beautiful copy.

It contains the Autograph signature and some manuscript notes by one of the most famous of the French poets, *Jean Antoine de Baif.*

The present is considered the best of all the Editions of Petrarch. It is clearly printed in italic type, and contains a few delicate wood-engravings, including the memorial urn, with portraits of Petrarch and Laura.

It is bound by *Padeloup* in olive morocco with the sides left plain except for a three-line gilt fillet running round the edge. The back is fully gilt, with the device of an oak spray in each panel. The edges are marbled under the gold.

(c) £50

185

PEZAY (LE MARQUIS).

ZÉLIS AU BAIN. Poëme en Quatre Chants.

(*Geneve*), 1773.

*** *An unique copy of one of the loveliest books illustrated by Eisen.*

It possesses the following "points":

1. Printed on Large Paper.
2. In the Original wrappers and absolutely uncut.
3. The genuine First issue having 43 pages (the Second issue has 36 pages).
4. The Illustration to *Chant deuxième* is a Proof before all letters. The Title-page and

the Illustration to *Chant quatrième* are Proofs with the Artist's and Engraver's signatures only lightly etched in.

5 The Title-page and all the full-page Engravings are signed by the Author, on the reverse, "D.P.," which attests the very earliest issue.

6. Contains Eisen's Original and Autograph receipt for "un Grand Dessin."

(c) £120

186

PHILIBERT.

HISTOIRE DES REVOLUTIONS DE LA HAUTE ALLEMAGNE, Contenant les Ligues et les Guerres de la Suisse.

Small 8vo. 2 vols. in 1. *Zurich*, 1766.

*** Bound for Madame de Laborde.

This volume is in a binding of yellow morocco. The sides are quite plain except for a three-line gilt fillet running round the edges of the sides, and stopped at the corners with a rosette. The back is flat with bands. The panels are ornamented with a spray of pomegranate surrounded by stars, dots, and flowers. The edges of the leaves are gilt, and the boards lined with marbled paper.

On the inner cover is the *ex-libris* "Bibliothèque de Madame de Laborde." She was the wife of Jean Benjamin de Laborde, author of "Les Chansons."

£20

187

PIUS V.

BREVIARIUM ROMANUM, ex Decreto Sacrosancti Concilij Tridentini restitutum. Pii V. Pont. Max. iussu editum.

Small 4to. *Jacques Kerver, Paris*, 1574.

*** This copy of the "Breviary of Pius V" is rendered remarkable because of its most gorgeous binding by Nicholas Eve, Henri III's binder.

It is of olive morocco, entirely covered with a profusion of gold tooling. The groundwork of the design, which covers the whole side, is geometrical, an intricate pattern of squares and curves worked in lines. The intervening spaces are filled with spirals and waving branches of foliage. The back is flat and covered with a similar design. The boards are lined with marbled paper, and the edges of the leaves are gilt. In the centre of each cover is an Armorial device. The shield bears the curious arms: Barry of six azure and argent, the azure bars charged with a spread eagle between two lions rampant affronté or, each enclosed in an annulet enchained of the same, the argent bars charged with nine ermine spots—four, three, and two. The

shield is enclosed in an ornamental framework, and the whole is within an ornamental oval border.

The arms are those of Charles Brisard-Tiville, "Conseiller au Parlement de Paris," who formed a very splendid library.

The present binding very closely resembles that which covers the Missal of René de Lucinge, now in the library of Baronne James de Rothschild.

(C) £450

188

POITIERS (DIANE DE), her Daughter, her Father, and her Grandfather.

A Unique Collection of their LETTERS.

1. DIANE DE POITIERS. HOLOGRAPH LETTER, SIGNED, dated from *Moulins, 21st October* 1548.

This letter is addressed to François de Lorraine, then Duc d'Aumale, afterwards Duc de Guise. It gives an account of the Marriage of Jeanne d'Albret, heiress of Navarre, with Antoine de Bourbon, Duc de Vendôme, "Prince of the Blood-royal." They were the Father and Mother of Henri IV.

*** *This letter has never been published.*

2. DIANE DE POITIERS. LETTER, SIGNED BY HER WITH HOLOGRAPH SUBSCRIPTION, dated from *Fontainebleau, 24th August* 1556. Addressed to her Cousin, Charles de Levis. This letter, written at the request of Henri III, gives instructions as to the disposal of certain galley slaves. Diane also assures her Cousin that she will use her endeavours to obtain the ransom of his Son (Claude de Levis) who had been captured during the Siege of Metz in 1552.

3. DIANE DE FRANCE (Daughter of Diane de Poitiers and Henri II). LETTER, SIGNED BY HER, dated *15th April* 1581.

In this letter, which is addressed to Robert Habert, she describes herself as "Sœur légitimée du Roy."

4. JEAN DE POITIERS (Father of Diane de Poitiers). HOLOGRAPH LETTER, SIGNED, dated from *Lyons, 23rd February* 1529. It is addressed to his Cousin, John Stewart, Duke of Albany, Regent of Scotland.

This splendid letter, which covers 3 folio *pages*, is relative to negotiations between the Writer, the Duke of Albany, and Pope Clement VII.

*** *This letter has never been published.*

5. AYMAR DE POITIERS (Father of Jean and Grandfather of Diane). DOCUMENT, signed by him, dated *29th June* 1456, relative to money due to him by his Cousin Guillaume, "batard de Poitiers."

*** *This unique and most precious Collection is accompanied by a full descriptive Catalogue.* It is enclosed in a morocco box with lock and key.

£525

189

POLIZIANI (ANGELO).

OMNI OPERA.

Small folio. *Aldus, Venice*, 1498.

*** *The splendid Harleian copy of the First Aldine Edition.*

This Edition contains 452 unnumbered leaves with catchwords and signatures. On the *verso* of the Title-page is an Address of Aldus to Marino Sanuto, while the second leaf contains the Index. At the end of the volume after the *Colophon* are two leaves containing the Register and a Poem on the death of Lorenzo de Medici. The last leaf of signature K is blank.

This rare and fine Edition is a *Chef-d'œuvre* of the Aldine Press.

The present copy is in beautiful condition, and is very large and quite perfect, with the Initials filled in in colour.

The binding is of fine old red morocco. Round the edge of the sides runs a two-line gilt fillet, and within are two panel frames also formed with gilt fillets. On the outer side of the exterior panel are elaborate masses of gilt ornament edged with the "drawer-handle" tool. Within the interior panel is a narrow ornamental roll. The two panels are joined at the corners, and at each exterior corner is a large formal ornament. The panels of the back are richly gilt with a variety of small tools. The boards are lined with marbled paper.

The Harleian Library was formed by the First and Second Earls of Oxford, and a Catalogue of it was published in five volumes in 1743-45, the Preface to which was written by Dr. Johnson.

It is worth noticing that Hain (*13218) gives the date, wrongly, as 1500.

£85

190

POMPADOUR (MADAME DE).

*** *The most important Collection of her Holograph Letters that exists.*

Being those addressed to her Father (François Poisson) and to her Brother (the Marquis de Marigny) between the years 1740 *and* 1751.

This most precious Correspondence comprises 11 Letters to her Father, 30 to her Brother, and 1 to the Duc de Richelieu.

Apart from the endless intimate Family details with which these Letters abound there are frequent appreciations (or the reverse) of the Royal, Political, Literary, and Artistic personages of the reign of Louis XV. Within the limits of the present Catalogue it is only possible to note her references to her "Guardian," le-Normant-de-Tournehem (who is believed to have been her Father); her Daughter, Alexandrine; Louis XV; her own famous portraits by Boucher, Cochin, and Liotard; Count Alfieri, the King of Sardinia; the Duke of Savoy; Vanloo's portrait of Louis XV; to her own acting in Voltaire's "Alzire ou les Americains," and La Briere's "Le Prince de Noisy"; the Dauphin and Dauphine (Father and Mother of Louis XVI, Louis XVIII, and Charles X); Pope Benedict XIV's reception of her Brother; Vernet's pictures which

were commissioned by Louis XV; the Infante of Spain, the Duc de Nivernois (Ambassador in London); Voltaire's appointment as Chamberlain to Frederick the Great; the death of Mlle. de Mailly (Louis XV's former Mistress), the King's daughters, Sophie and Louise (whom she describes minutely); her own Husband (le Normant d'Etoiles); Louis XV's accident whilst hunting, etc.

The first Letter to her Father is signed "P. D'Etoiles," an excessively rare form of her signature. It was written in her twentieth year and just after her marriage to le Normant d'Etoiles, and is believed to be the earliest letter of Madame de Pompadour's that has been preserved.

No Library, National or private, possesses Letters of Madame de Pompadour of anything approaching equal importance.

The 42 Letters are preserved in a morocco box with lock and key.

A full précis *of every Letter accompanies the Collection.*

£700

191

POMPADOUR.

CHOISEUL (ÉTIENNE FRANÇOIS, DUC DE), *the Famous Minister of Louis XV.* The original HOLOGRAPH MANUSCRIPT of his "MÉMOIRES."

Covering 143 *pages. Red morocco extra. Quite complete.*

*** An extremely important Manuscript.

It is full of references to Madame de Pompadour and is of supreme interest from the fresh light which it throws on the vast power wielded by her throughout Europe.

A complete translation of all the references to Madame de Pompadour accompanies the Manuscript.

£300

192

PORTA (J. B.).

DE DISTILLATIONE, libri IX.

Small 4to. *Rome,* 1608.

*** Very gorgeously bound for *Laura, Duchess of Modena, Wife of Alfonso II d'Este, Duke of Modena.* The Duchess was the Mother of Mary of Modena, Queen of James II.

The binding is of red morocco with decoration of the richest description. Round the edges of the sides runs a broad border of alternating curves, ending in fleurs-de-lys. Within this is a bold pattern in interlaced strapwork worked in curved designs. The intervening spaces are filled with designs of curved sprays or with dotted scale work. The flat back is tooled with a continuous pattern of curved foliate work. In the centre of each cover is a very elaborate Coat-of-arms, built up with separate tools. The shield is tiereed in pale. The first division is charged with six torteaux, the second represents the Mendoza arms, since they bore on their arms the words "Ave Maria

gratia plena," the third, divided in three, has an eagle displayed, crowned at the top, a cross between fleurs-de-lys second, and two lions affronté in base.

Throughout the book there are a number of interesting wood-engraved illustrations of Scientific instruments.

The present copy is a Large Paper one, and was specially printed upon blue paper.

(c) £140

193

POSTEL (GUILLAUME).

LA LOY SALIQUE, Livret De la première humaine vérité, Là où sont en bref les Origines & Auctoritez de la Loy Gallique nommée communement Salique, pour monstrer à quel poinct fauldra nécessairement en la Gallique République venir: & que de ladicte République sortira ung Monarche temporel. Par Guillaume Postel.

A Paris, Chez Lamy, Libraire, quai des Augustins, près de la rue Gilles-Coeur. 1780.

12mo. *Red morocco, with the arms of Louis XVI impressed on both sides.*

*** Printed on vellum for Louis XVI.

This copy was sold with Louis XVI's library, and the following note occurs on the fly-leaf: " Cet exemplaire de la Loi Salique a été vendu à l'encan, avec la Bibliothèque du Cabinet de Louis XVI dont il faisait partie."

£40

194

PRECES AD USUM ANGLIAE.

English Manuscript on Vellum. (1422-1450.)

*** *This early Plantagenet Manuscript is of the greatest Liturgical interest. It was written in the reign of Henry VI* (1422-1450).

The volume is additionally interesting because it contains two unique and very early English wood-engravings which have not been described by any Bibliographer.

This most precious little volume consists of 107 leaves of vellum. The first gathering of two leaves consists of the first blank and the second with some Prayers. Then follow two quires of eight leaves each, mainly occupied with the " Servyce of the Holy Trynyte," which ends: " Of your charite pray for the writer of this servyce. C.W." The next seventeen leaves, with Illuminated initials and borders, contain the " Horae de Sancte Spiritu," and are followed by two leaves of prayers. Then follows the " Servyce of eternall sapience," occupying eighteen leaves, written in an Ecclesiastical hand with red and blue initials. Two leaves follow with devotions to St. Bridget, and a prayer to St. Elizabeth. Then come various Prayers, to the Blessed Trinity,

to the Blessed Virgin, and to different Saints, to one of which an Indulgence has been attached. After prayers to Christ crowned with thorns and on the Cross there follow prayers to St. Barbara, to St. Frideswide, to St. Andrew, to the Seven Sorrows of the Blessed Virgin Mary, to all Angels and Saints, to St. Austin, to St. Catherine of Sweden, to St. Catherine of Siena, to Our Blessed Lady, to the Nine Orders of Angels, to St. Jerome, to St. Anthony, another (in English) to St. Jerome, and, finally, one to the Blessed Virgin.

What gives, however, to this Manuscript an exceptional interest is the occurrence of three Wood-engravings, two of which are undoubtedly English and also unique.

These small Wood-engravings, known as "Images of Pity," were intended for distribution to the Faithful, and practically all of them have long since perished.

The first Wood-engraving has in the centre a half-length figure of Christ rising from the tomb, behind Him being the Cross inscribed INRI, and at the sides the Spear and the Reed with the Sponge of Vinegar. Round all is a border made up of twenty small squares, each containing a symbol of the Passion. In the present they run, beginning at the bottom left-hand corner: 1, The Three Dice; 2, The Crown of Thorns and crossed Staves; 3, The Ladder; 4, The Pincers and Hammer crossed; 5, The Thirty Pieces of Silver; 6, The Hand striking; 7, The Cup; 8, The head of Caiaphas or Pilate; 9, The Suderium of St. Veronica; 10, The head of a Jewish Priest; 11, The Basin and Ewer; 12, A Hand pulling the Hair; 13, The Lantern; 14, A Sword and Club crossed; 15, The Seamless Coat; 16, The Pillar with Cords; 17, The Scourge and bundle of Twigs crossed; 18, The three pots of Spices; 19, The Kiss of Judas; 20, The three Nails.

The second Wood-engraving has in the centre Our Lady of Pity seated at the feet of the Cross and holding the dead body of Our Lord. This is surrounded by a similar border to that of the first Wood-engraving.

Of English "Images of Pity" somewhat similar to the above described, *only six other examples are known, but all vary* in the number of the surrounding Emblems, and none of the six agrees with the two now described. They were probably engraved about the middle of the Fifteenth century, though it has not yet been found possible to assign a definite date to any particular example.

The third Wood-engraving shows St. Bridget seated at a desk writing. An Angel leans over her shoulder to inspire the composition, and above are small figures of the Almighty and Christ, the Holy Spirit, and the Virgin and Child. Round all is a floral border, and below, an inscription, "S. Birgitta vidt voor ons." This wood-engraving is printed in the manner of the early Dutch block books, and may probably be ascribed to an earlier date in the Fifteenth century than the two English "Images of Pity."

Besides this there are some small figures taken from larger pieces. An initial G contains a figure of St. Bridget, a female figure to represent St. Barbara, and a St. Katherine.

The first of these is unique and of peculiar interest. Though no example is now known of the printed Broadside from which this printed Initial was cut, the original copper-plate from which it was printed is presumably still in existence. It belonged in 1785 to Joseph Strutt, and in his "Biographical Dictionary of Engravers" he has given an impression from it. It contained in the upper centre portion a figure of the Virgin and Child, while below and at the sides were a series of verse in praise of Saints and Martyrs connected with England, each stanza beginning with the word Gaude. This Initial commences the lines, "Gaude virgo Katerina, Margareta Magdalena,

Cum Brigitta brigida." At the foot of the plate are engraved the words " De Syon," and in place of putting in the initial letter a picture of St. Katherine, who begins the line, St. Bridget was chosen since the nuns of Syon were Bridgettines.

The occurrence of this Initial, the woodcut of St. Bridget, and the various devotions point strongly to this little Service book having been the possession of a Nun connected with the English Bridgettines.

£250

195

PROPRIUM SANCTORUM ad usum insignis et regalis ecclesiae S. Genovefae Parisiensis.

Small 4to. *Egidius Blaizot, Paris,* 1665.

*** Bound for Queen Marie Louise.

The binding is of claret-coloured morocco. Round the sides runs a single blind tooled line, and the panels of the back are similarly bordered. The boards are lined with marbled paper, and the edges of the leaves are marbled and gilt. In the centre of each cover is a very well-engraved device consisting of a shield divided per pale between two palm branches, and surmounted by a Royal crown. The dexter half, divided per fess in the upper half, quarterly 1 and 4, Gules, a triple-tower argent (Castile); 2 and 3, Argent, a lion rampant gules (Leon); in the base point, Argent, a pomegranate or (Grenada); and over all, Azure, three fleurs-de-lys or (Anjou). In the lower half is Gules, a fess argent (Austria), and in base Bendy or and azure, a bordure gules (Burgundy Ancient), and over all, Or, a lion sable, armed and langued gules (Flanders). On the sinister shield are the arms, Azure, a fleur-de-lys or, a label of three points (Orléans).

The device is that of Marie Louise d'Orléans, wife of Charles II, King of Spain, who was born at Paris in 1662, and died at Madrid in 1689. She was the daughter of Philip, Duc d'Orléans, and the English Princess Henrietta Maria, and was thus granddaughter of Charles I. This probably accounts for the palm branches on each side of the shield, placed in memory of the death of Charles I, and used by Charles II, James II, and many Royal relatives, including Marie Louise's sister, Anna Maria, wife of Victor Amadeus II.

£30

196

PSALMS. THE WHOLE BOOK OF PSALMS.

32mo. *London,* 1637.

*** *The red morocco binding of this copy is a very choice example of English work during the reign of Charles I.*

The edges of the sides are framed with a three-line gilt fillet within which are four elaborate corner-pieces of gilt interlaced ornament. The corner-pieces are edged on the inner side by repeated impressions of the " drawer-handle " tool, and the centre of the

sides is occupied by a diamond-shaped ornament edged with the same tools. The panels of the back are also framed with a three-line fillet containing an ornament of circles and dots. The boards are lined with marbled paper and the edges of the leaves are gilt.

£15

197

PSALMS.

TRADUCTION NOUVELLE DES PSEAUMES DE DÂVID, faite sur l'Hebreu par M. Langeois.

Small 8vo. 2 vols. *Chardon, Paris,* 1762.

*** These volumes were bound for Marie Leczinska, Queen of Louis XV, in red morocco by *Pierre Paul Dubuisson*, with a simple three-line fillet running round the sides.

The back is flat, and has bands. The panels are decorated in the manner of the period, a central flower spray between small foliate tools, and gilt dots. The edges of the leaves are marbled under the gold, and there are marbled end papers. In the centre of each cover is an Armorial device containing two oval shields. The first contains the arms of France, Azure, three fleurs-de-lys or. The arms on the second are: Quarterly 1 and 4, Gules, an eagle displayed argent crowned or (Poland); 2 and 3, Gules, a Knight in full armour proper, mounted on a white horse, bearing in his right hand a drawn sword, and on his left arm a shield azure, charged with a patriarchal cross argent (Lithuania). On an escutcheon over all: Or, a bull's head affronté sable, horned gules, ringed argent (Leczinska). The shields are surrounded by formal ornament, and above is a Royal crown supported by two winged figures. The device is that of Marie Leczinska, Queen of France, the wife of Louis XV.

The book is very handsomely printed with a border round each page. This copy is printed upon specially thick paper.

Inserted is a Holograph Letter, Signed, of Marie Leczinska, addressed to the Duc de Bourbon.

£40

198

PSALTERIUM AD USUM SARUM (*Salisbury*).

12mo. *South English Manuscript on Vellum.* (*Circa* 1430-1440.)

*** *Bishop Audley's Psalter.*

This Psalter is an exquisite example of English decorative art of the reign of Henri VI and before the beginning of the Wars of the Roses.

Special interest is attached to it on account of its early Ownership, because some years after it was composed it became the property of Edmund Audley, who was Bishop of Salisbury from 1502 to 1504.

The Psalter contains 190 leaves of the finest thin vellum. The Kalendar is a quire of six leaves, and the remainder of the Manuscript is made up of twenty-three quires of eight leaves. There are eighteen lines of text to the page. The Initial letter

of each Psalm is illuminated in red, blue, and gold, with ornamental foliation in the margins. When the Initials occur at the beginning of a line, or in the top or bottom lines, the ornament is continued with very elaborate curves and twisted work in the margin.

The beginning of each section is very elaborately decorated. The large Initial is of different shades of red and blue, relieved with white, upon a gold background, and contains a delicately painted Miniature generally referring to some subject in the Psalms.

That to Psalm 69 is particularly remarkable, depicting David, with nothing on but a Crown, standing in the water, illustrating " I sink in deep mire where there is no standing: I am come into deep waters where the floods overflow me." Besides this beautiful Initial the whole page is surrounded with an elaborate foliate border in red, blue, green, and gold.

The Kalendar is beautifully written, in a very minute hand. At the end of the text, and at the foot of the third leaf of the Kalendar is written the word " Loth." From its position at the end of the text it would appear to be that of the Scribe, but the name, if it be so, cannot be identified.

Three extra leaves at the beginning and three at the end contain the Athanasian Creed, and various Prayers in a slightly later hand.

An inscription on the first of the extra end leaves records that this Psalter was given by the Bishop to his niece, Anne Audley, a Nun at Shaftesbury, where there was a very celebrated Benedictine Convent. She has signed her name, with a Witness, below a Prayer at the beginning.

(c) £500

199

PSALTERIUM CISTERCIENSE.

8vo. *Apud Cieras, Venice*, 1621.

*** The Binding is a beautiful example of VENETIAN work. The centre panel is filled with an elaborate geometrical design having an oval centre-piece which, on the obverse side, is filled with a Crucifixion, on the reverse side with a figure of St. Bernard. The spaces between the geometrical strapwork are filled with gold tooling, spirals, stars, and the small undulating rays which so often occur on Venetian work. A framework of rich tooling encloses the centre panel, the whole sides and the back being covered with gold. The edges of the leaves are gilt and elaborately tooled.

The text is printed in red and black. The title is enclosed in an engraved border having at the top three ovals containing figures of St. Benedict, the Founder of the Benedictines; St. Robertus, the founder of the Cistercians; and St. Bernard, the Restorer of the Order. At the base, between cherubs, is a picture of Europa on her bull, the sign of the printers, the Cierae. Before the Psalter is a full-page woodcut of David with a violin in place of a harp, and before the second portion one of the Annunciation.

This Psalter appears to be excessively rare ; there is no copy in the British Museum.

£40

200

PSEAUMES DE DAVID, traduis en Francois selon l'Hebreu.

12mo. *Elie Josset, Paris*, 1689.

*** Almost certainly bound by *Elie Josset* in a very deep green morocco.

The sides are enclosed in a rich dentelle frame built up with a number of small tools. The back has in each panel a delicate dotted fleuron between stars and other small tools.

The *doublures* are of yellow morocco, with a dentelle framework tooled in silver. The end leaves are of plain paper, and the edges of the leaves are marbled under the gold. The use of the silver leaf for tooling was also employed on English bindings of the last quarter of the Seventeenth century.

Josset was an Apprentice of Jean Pille, whom some have suggested to have been the celebrated " le Gascon," and who was, certainly, the teacher of some celebrated Binders, and finished his apprenticeship with Nicolas Portier. He is denoted as Bookbinder when he passed out of his apprenticeship in March 1660. He was also a Printer of Service books, and as these were usually required in ornamental bindings, he probably combined the two businesses of Printer and Binder.

The translation of the Psalms from Hebrew into English is stated on the Title-page to be printed by order of Her Royal Highness, " Mademoiselle," the Duchesse d'Orléans.

This Edition has a frontispiece of David playing upon the harp, while in clouds above is seated the Heavenly choir. Two Angels hold a medallion with the Duchesse's monogram. On the engraved Title-page is another medallion supported by Angels containing her Arms, the three fleurs-de-lys surmounted by a label of three points, the bearings of the family of Orleans. The Title-page and Frontispiece are engraved by Jean le Pautre. At the beginning of the text is a small engraved *en-tête* of David advancing before the Ark.

For an account of Elie Josset see Thoinan " Les Relieurs Français," p. 317.

£70

201

QUESNEL (PASQUIER).

LE BONHEUR DE LA MORT CHRETIENNE.

Small 8vo. *Elie Josset, Paris*, 1700.

*** A *Boyet* binding of remarkable quality.

It is of plain olive morocco. Round the sides runs a single blind tooled line, and the panels of the back are similarly framed. There is no exterior gilding beyond the lettering of the title.

The *doublures* are of claret-coloured morocco, enclosed within a gilt frame, made with a narrow ornamental roll. The end leaves are of white paper, and the edges of the leaves are marbled under the gold.

£60

202

RECUEIL CHRESTIEN. Ou sont une prophetie de Ste. Brigide Royne d'Escosse: Promettant au Roy, & aux Chrestiens: par sa Majesté: une grande prosperité & élevation: et conseillant, & enseignant, la sienne première spirituelle.

8vo. *Pierre Chevalier, Paris*, 1611.

*** Bound by George Drobet, "Relieur du Roy." The Dedication copy to Marie de Médicis, Queen of Henri IV.

The binding of this volume is of claret-coloured morocco. Round the sides runs a frame made with a two-line fillet, and within this is a panel made with the same tool. At each corner of the panel is the crowned fleur-de-lys of Marie de Médicis, and in the centre an oval wreath formed of a branch of palm and one of laurel. The back is flat, with bands, and in each panel is stamped a crowned fleur-de-lys. The edges of the leaves are gilt, and the boards lined with plain paper. The custom of having a wreath as a centre-piece on a Royal binding became common in the reign of Henri III and lasted for some time, until it was superseded by the more elaborate ornament of the Le Gascon school. *The book appears to be exceedingly rare and entirely unmentioned by Bibliographers.* It contains three finely engraved portraits. The first is of Henri IV on horseback, the others half-lengths of Louis XIII and Marie de Médicis, after drawings by J. le Clerc. All three are engraved by L. Gaultier, who was born at Metz in 1552, and died in 1641. He was a very successful engraver, whose portrait work is much esteemed, not only for the delicate workmanship, but also for the reliability of the likenesses.

For an account of George Drobet see Gruel, "Manuel de l'Amateur de Reliures," Vol. i, *pages* 85-87. His bindings are excessively rare.

(c) £150

203

REGNARD.

OEUVRES DE REGNARD, Nouvelle Édition. Revue, exactement corrigée, et conforme à la représentation.

A Paris, Chez Maradan, Libraire, rue Saint-Andre-des-Arcs, Hôtel de Châteauvieux. M.DCC.XC.

8vo. 4 vols. *Red morocco.* 1790.

*** Printed on "papier d'Hollande."

Top edges gilt, other edges entirely Uncut and partly unopened.

Contains a Portrait of Regnard and the *Suite* of 12 Engravings, 9 of which are by Borel, engraved by Croutelle, Halbou, Duhamel, and Le Roy.

There are added the *Suite* of the Portrait of Regnard after Rigaud, engraved by Tardieu, and 7 Engravings by Moreau.

No copy in Uncut state is recorded by Cohen-De Ricci.

£100

204

RESTIF DE LA BRETONNE.

LA VIE DE MON PÉRE. Par l'Auteur du Paysan Perverti. Omnia non pariter rerum funt Omnibus apta. Pama nec ex aequo duritur ulla jugo. Prep.

A Neufchatel, Et se trouve à Paris, Chez la Veuve Duchesne, Libraire, rue Saint Jacques, au Temple-du-Goût.

12mo. 2 vols. *Red morocco. Neufchatel,* 1779.

*** *Top edges gilt, other edges entirely Uncut.*
Each title-page has a fleuron-portrait.
There are also 2 engraved Frontispieces and the *Suite* of 12 Illustrations, probably by Binet.
No copy in Uncut state is recorded by Cohen-De Ricci.

£35

205

RESTIF DE LA BRETONNE.

LES PARISIENNES, Ou XL Caractères generaux Pris dans les Moeurs actuelles, Propres a servir a l'instruction des Personnes-Du-Sexe: Tirés des Memoires du nouveau Lycée-des-Moeurs.

A Neufchâtel, Et se trouve a Paris. Chez Guillot, libraire de Monsieur, rue S.-Jacques, vis-à-vis celle des Mathurins.

12mo. 4 vols. *Red morocco. Neufchatel,* 1787.

*** *Top edges gilt, other edges entirely Uncut*
The 20 Engravings, though not signed, are by Binet.

£100

206

RIEUX (BISHOP OF).

AD HONOREM TRINITATIS / Immense Patris & filii & spiritus sancti unius / dei: Opusculum quoddā a Petroludouico Val- / ta Christianissime regie maiestatis consiliario / & hospitii magistro Nunc autem miseratio- / ne diuina Episcopo Riuensi: Super qualibet / dictione symboli apostolici deuote composi- / tū Incipit. Quod sacre theologie facultati Pa- / risii presentatum fidei orthodoxe consonum / approbatum est. / *Wood-*

engraving of Saint Peter on the verso of the title-page and numerous fine ornamental capitals.

4to. *Brown morocco gilt. Jodocus Badius, Paris,* 1515.

*** Printed on Vellum. A Superb Volume. Only three other Vellum Copies are known, all being in National Libraries.

This copy was in the McCarthy and Hibbert sales.

The present beautiful book was printed by the Scholar-printer, Josse Bade, usually known from his native place, Assche, as Badius Ascensius. Working first under Jean Trechsel, the printer of Lyons, he remained there until that printer's death in 1498, when, marrying his daughter Hostelye, he removed to Paris.

This book is remarkable for the number and beauty of the Initial letters, and on the verso of the title is a wood-engraving of St. Peter holding the keys and a book. Copies on paper appear to be unknown; it is not mentioned by Brunet or any other bibliographer. There are copies on vellum in the Vatican Library, and two in the Bibliothèque Nationale, but no others are known. The present beautiful copy was formerly in the library of the Convent of S. Maria Major at Rome.

£280

207

RIVE (I. I.).

ECLAIRCISSEMENTS HISTORIQUES ET CRITIQUES Sur L'Invention Des Cartes A Jouer, Par M. l'Abbé Rive; Tirés de sa Notice d'un MS. de la Bibliothèque de M. le Duc De La Vallière, intitulé le Roman d'Artus, Comte De Bretaigne; imprimée à Paris, chez Didot l'aîné, en 1779, in-4°.

A Paris, De L'Imprimerie De Fr. Ambr. Didot, rue Pavée. M.DCC.LXXX.

8vo. 1780.

*** Printed on Vellum.

The binding of the present copy, in red morocco, is unmistakably the work of Derome le Jeune. The sides are enclosed with a broad gilt frame made with a series of rolls. The back is flat with bands, and has a small circular ornament in each panel. The linings are of blue watered silk, and the edges of the leaves are gilt. Among the bindings exhibited in the Bibliothèque Nationale is a Latin Bible of 1785, bound for Louis XVI by Derome. It is reproduced in Bouchot's "Les Relieurs d'Art à la Bibliothèque Nationale," and in Thoinan's "Les Relieurs Français." *On it appear all the rolls used on the present binding.*

£48

208

ROFFET.—BIBLIA LATINA.

Small 8vo. 4 vols. *Gryphius*, 1542-3.

*** These four most exquisite volumes were bound, almost certainly, by *Roffet, dit "le Faucheur,"* for Thomas Wotton, known as the "English Grolier."

Etienne Roffet was appointed *Relieur du Roy* by François I in 1539.

The *Mosaïque* binding of all four volumes is in extraordinarily brilliant condition.

The binding is of brown calf, and each side is covered with an elaborate interlaced design, relieved with formal sprays. The frame, as well as the ribbon-work of the design, and the leaves, are in black mosaic. The backs are flat with bands made with a tool of curved foliage, and the panels are ruled with lines crossing each diagonally. The edges of the leaves are gilt, and elaborately tooled with dotted work.

Examples of Mosaïque binding like the present, with the inlay in black leather, are excessively rare; they were usually inlaid with scarlet, blue, or white leathers.

There is a very marked resemblance between these bindings and those made for Thomas Wotton which bear his arms.

This Edition of the Bible was placed on the "Index Expurgatorius," and copies are of very great rarity.

(c) £600

209

ROSSETTI (D. G.).

The highly important Series of 97 HOLOGRAPH LETTERS, SIGNED, addressed by the Poet to his Publisher and intimate friend, F. S. Ellis.

Together with (1) The ORIGINAL HOLOGRAPH MANUSCRIPT of his Poem "A Sea-Spell," 14 verses, Signed and dated "*April* 1877"; (2) A HOLOGRAPH LETTER, SIGNED, and a HOLOGRAPH POEM, SIGNED, of his father, Gabriele Rossetti; (3) 16 HOLOGRAPH LETTERS, SIGNED, of his sister, Christina G. Rossetti; (4) one of his brother, William Michael Rossetti; and (5) a HOLOGRAPH POEM, SIGNED, of his grandfather, Gaetano Polidori.

*** These extremely important UNPUBLISHED Letters cover 246 *pages*, 8vo, and were written between 1870 and 1881.

The Correspondence is principally relative to the publication of the First Editions of his "Poems" issued in 1870, and his "Ballads and Sonnets" issued in 1881. The Letters are indicative of the great care which Rossetti expended on the printing and publication of his "Poems"—on Proofs, Cancels, Emendations, Revisions, and Reprinted Sheets, and on numerous other minute details, such as the particular shade of blue for the familiar binding of his "Poems." Many of the Letters are of great Literary interest, particularly those referring to the adverse criticism and "bestial" articles to which Rossetti—in common with other contemporary Poets—proved to be

so highly sensitive. The allusions to Buchanan include a draft of "The Stealthy School of Criticism," which appeared in the "Athenæum" as a reply to Buchanan's "Fleshly School of Poetry," and a nonsense-verse directed against Buchanan. There are also references to "William Morris and Watts-Dunton," and to "poor dear little Swinburne," including an amusing comment, presumably on one of Swinburne's Poems, "After all, what is to be done when (to utilize an old saying) 'Poeta nascitur non fit for publication'?" The Letters from Christina Rossetti refer to her "Nursery Rhymes," "Sing Song," etc., and were written between 1870 and 1893.

The whole Collection is mounted in a beautiful Album of russia leather decorated with a central mosaic of white tulips and green leaves, having the letters "D.G.R. F.S.E." It is uniform with the Ruskin Album (see *post*, No. 214).

THIS IS THE MOST IMPORTANT AND "INTIMATE" ROSSETTI COLLECTION THAT HAS OCCURRED FOR SALE, AND IT GAINS ADDITIONAL IMPORTANCE FROM THE FACT THAT IT IS UNPUBLISHED.

£400

210

ROUSSEAU ET BERQUIN.

PYGMALION, Scene Lyrique Mr. J. J. Rousseau. Mise en Vers Par Mr. Berquin. Le Texte Gravé Par Drouet *Paris* 1775.

8vo. *Red morocco. Paris*, 1775.

*** *Top edges gilt, other edges entirely Uncut.*

Engraved title-page by Ponce after Marillier and 6 vignettes after Moreau, by De Launay and Ponce.

The "*Idylle*" contains 1 Vignette by Gaucher after Marillier, and 1 Cul-de-lampe by Gaucher after Marillier.

The texts of the "Pygmalion" and "Idylle" were engraved by Drouet.

The 6 vignettes by Moreau are exceptionally beautiful.

One of Ponce's Original bills is inserted.

£50

211

ROUSSEAU (JEAN JACQUES).

A Set of the FIRST EDITIONS of his WRITINGS, consisting of 94 Volumes.

*** This Unique Set contains, *inter alia*, all the "varieties" of the issues of the First Editions of "Du Contrat Social," "Emile," and "Les Confessions."

THERE ARE UNCUT COPIES OF 21 VOLUMES.

The Set is uniformly bound in calf extra.

In addition, there is a Superb Holograph Manuscript of Rousseau's in its Original binding, and a volume of Holograph Letters from and relative to Rousseau.

We believe this to be by far the finest Rousseau Collection in existence.

A full descriptive Catalogue accompanies the Collection.

£1,500

212

ROUSSELET.

PRAEPARATIO AD MISSAM.

Small 4to. *French Manuscript on Vellum.* 1687.

*** *A very interesting Manuscript, written and decorated, in the manner of Jarry, for the Bishop of Amiens.*

It may be ascribed to Rousselet, one of Jarry's ablest pupils.

The Title-page is surrounded by a very elegant ornamental border of flowers and sprays in various colours heightened with gold, and two peacocks are painted at the bottom.

There are usually eighteen lines to a page, and the first thirty-three leaves are surrounded by beautiful borders, mostly of flowers, leaves, and fruit, heightened with gold.

There are forty-seven Initial letters painted in gold and colours.

On the leaf opposite the Title-page are the Bishop's arms upon a purple curtain, surmounted by a Coronet, Mitre, Crozier, and Tasselled Hat.

The arms, Azure, a chevron between three shells or, are those of Henri Feydeau de Brou, Bishop of Amiens. He was appointed Bishop of Amiens in 1687.

The volume is bound, probably by *Duseuil*, in red morocco, with a single gilt line running round the sides and round the panels of the back.

The *doublures* are of purple satin faced by a leaf of marbled paper. The edges of the leaves are gilt. In the centre of each side is the Bishop's Armorial device, the arms on an oval shield, surmounted by a Coronet, Mitre, Crozier, and Tasselled Hat.

(C) £200

213

ROUSSELET.

EXERCICE JOURNALIER DU CHRESTIEN.

An Illuminated Manuscript on Vellum. (*Circa* 1705.)

*** *Written and enriched with Miniatures for the Duchesse de Bourgogne, Mother of Louis XV ; her Portrait is painted on the verso of the second leaf.*

This most exquisite little Book of Prayers, written and decorated in the finest manner, can only be assigned to *Rousselet*, the most famous of Jarry's pupils.

It occupies fifty-five leaves of vellum, with one blank leaf at the end, and is made up of fourteen quires of four leaves each. The first four leaves contain the preliminary matter. The Prayers begin on the fifth leaf, and comprise Morning Prayers, Litanies of the Name of Jesus and of the Blessed Virgin, a number of Prayers at various parts of the Service, and Anthems addressed to the Blessed Virgin. Then come the Penitential Psalms and the Litanies, followed by the Vespers of the Virgin, Vespers for Sunday, Special Prayers to the Blessed Virgin, and an Easter Hymn.

The Manuscript is written throughout in Roman letters with seventeen lines to the page, and each page is framed within a gold border.

The beautiful Initial letters are very delicately painted in gold and colours.

The title-page has a picture of the Emblems of Mortality, the skull and hour glass,

with a candle, book, and bags of money, and above the lettering is a small landscape of St. Tropez. On the *verso* of this leaf are the " Stemmata Christi," a pierced heart and the Crown of thorns. On the second leaf are two Armorial shields supported by winged children. The first Shield bears the arms, Azure a chevron argent, in chief a fleur-de-lys or and a cinquefoil argent, and in base a stag's head affrontes or. On the second Shield is a fountain.

On the verso of this leaf is the Portrait (in miniature) of the Duchesse de Bourgogne in a rich dress kneeling before an Altar on which is an open Book.

The fourth leaf is occupied by a full-page picture of St. Michael, executed in very brilliant colours, and on the *verso* is a rose and a butterfly. A picture of the Infant Christ with the kneeling Virgin in a blue robe is on the seventh leaf, and another portrait of the Blessed Virgin is on the tenth leaf. On the *verso* of the twelfth leaf is a picture of Christ in the garden of Gethsemane with the three sleeping Disciples, and on the *verso* of the sixteenth a landscape with a Lamb resting on the Cross in the foreground. The *verso* of the nineteenth leaf contains a garland of flowers. The emblem of " Le Roi Soleil " (Grandfather of the Duc de Bourgogne) is painted on the *verso* of the twenty-second leaf. A superb little picture of Christ seated and wearing the Crown of thorns is on the twenty-third leaf, and on the *verso* of the forty-fifth a smaller picture of the Ascent from the tomb. The *verso* of the fifty-first leaf contains a picture of Christ upon the Cross, with the Four standing below. There is a beautiful garland of flowers on leaf fifty-four, and on the last leaf is a picture of the Holy Trinity.

There are several small Landscapes throughout the Manuscript, including St. Tropez, the Islands of St. Marguerite and St. Honorat near Cannes, Antibes in the department of the Alpes Maritimes, the fortress of La Guardia, and a picture of the Angels carrying the Church of Loreto (on the *verso* of page 38).

The text was probably composed by Bossuet. He was the Duchesse de Bourgogne's Confessor.

The Manuscript is bound (by *Ruette*) in olive morocco, having a three-line fillet, stopped at the corners with a star, running round the edges of the sides. Within is a panel frame made with the same fillet, and with a fleuron at each exterior corner. The panels of the back have in the centre a fleuron between curved corner-pieces. There are marbled end leaves, and the edges of the leaves are marbled under the gold.

(C) £1,000

214

RUSKIN (JOHN).

The Most Interesting Series of 37 HOLOGRAPH LETTERS, SIGNED, addressed to his Publisher and intimate friend, F. S. Ellis. Covering 66 *pages*, 8vo, and written between *17th February* 1870 and *18th January* 1886. They are addressed from Denmark Hill, Brantwood, and Coniston.

*** These very important UNPUBLISHED Letters are chiefly concerned with Ruskin's purchases of Manuscripts, rare Books, and Drawings, in which connection there are many interesting references to his favourite Authors. For instance, on receipt of a

copy of More's "Utopia" he writes: "What an infinitely wise—infinitely foolish book it is," while his keen admiration for Scott is revealed in several Letters—"I've been speechless with indignation since you let go that 'Guy Mannering' MS." * Again: ". . . I'd rather have lost a catch at Cricket than that 'St. Ronans'—do PLEASE get it anyhow for me at once," or when he commends Ellis for his discretion in bidding in the Sale-room, whilst urging him to secure any Scott MSS.—". . . Go calmly but unflinchingly in next time." Some Letters are of a more personal character, the final one (endorsed by Ellis, "The last note I ever had from my dear friend") containing some pathetic lines on his own infirmities, "but this sweet sunlight on the Mere cheers me . . . I am recovering very slowly from the depression of this last illness, and can only say that I am ashamed of having been sad."

The Correspondence is mounted in a beautiful Album of russia leather with a central mosaic of white tulips and green leaves, and the letters "J.R., F.S.E." It is uniform with the Rossetti Album (see *ante*, No. 209).

£150

215

SALLUSTIUS.

8vo. *Pierre and Corneille Hackius, Leyden and Rotterdam*, 1665.

*** Bound by *Duseuil* in red morocco with *doublures*. (*A companion volume to the Cicero of* 1688, *see* ante.)

This copy, which is ruled with red lines, is in a particularly choice red morocco binding. Round the sides runs a three-line gilt fillet stopped at the corners with a rosette. The back is fully gilt. In the centre of each panel is a fleuron surrounded by dots and stars, and the remainder of the space is filled with small tools.

The *doublures* are of red morocco, edged with a broad gilt roll, ornamented with the lily-and-leaf pattern. There are marbled end leaves, and the edges of the leaves are marbled under the gold.

£75

216

SAND (GEORGE).

The Original HOLOGRAPH MANUSCRIPT, SIGNED, of her "MADEMOISELLE LA QUINTINIE."

Covering 1,367 *pages*, 8vo. With numerous Corrections and Erasures throughout, also in her Autograph.

*** *The most Important of this famous Authoress's Manuscripts.*

It forms six 8vo volumes, and was specially bound for Presentation after George Sand's death.

The cover of Volume 1 bears the inscription, "La Famille Sand à Edouard Philippe."

The Manuscript, which is quite Complete, is signed and dated at the end of Volume 6, "*George Sand, Janvier* 1863."

£650

* Now in the J. P. Morgan Library.

217

SAND (GEORGE).

The Original HOLOGRAPH MANUSCRIPT, SIGNED, of her "LA FILLEULE."

Quite complete. 498 *pages*, 8vo. *Bound in 2 volumes.* (1853.) With numerous Corrections and Erasures throughout, also in the Authoress's autograph.

*** This novel was first published in 1853.

Manuscripts of George Sand are most rare. The only others known to us are the two which we sold, twenty-five years ago, to the late Mr. Pierpont Morgan.

£200

218

SAVOY.

LES AYEULES DE MARIE ADELAIDE DE SAVOYE.

Small 8vo. *Jacques Collombart, Paris*, 1698.

*** Bound in red morocco by *Duseuil* for *Madame de Maintenon.*

The sides are bordered by a three-line gilt fillet, stopped at the corners with a rosette. The panels of the back have in the centre a lion rampant, with small laurel sprays at the corners, and crossed sprays at the sides. The boards are lined with marbled paper, and the edges of the leaves are marbled under the gold.

In the centre of each side is a large Armorial device. The Arms, in an oval Shield, are: Gules, a lion ermine, armée langued and crowned or. The Shield is surrounded with a broad frame, from which depend two small festoons of flowers, and above the frame is a Coronet. The whole is enclosed in a single-line oval frame.

The badge is that of D'Aubigne, Marquise de Maintenon, the second wife of Louis XIV. It is far rarer than her St. Cyr badge.

At the head of the Preface is a very beautiful half-length portrait of the Duchess engraved by Thomassin. At the end of two of the Divisions is an engraving of an Angel holding two oval shields containing the arms of France and Savoy.

(C) £63

219

SCHMIDT (A.).

Designs for SNUFF and TOBACCO BOXES.

Oblong 8vo. *Half-morocco.* (1760.)

*** *Top edges gilt, other edges entirely Uncut.*

Contains 73 Engravings by Schmidt, intended as designs for the decoration of Snuff or Tobacco Boxes of the period of Louis XV.

£45

220

SCHULTENS (ALBERT).

LIBER JOBI, IN VERSICULOS METRICE DIVISUS.

8vo. *William Bowyer, London*, 1742.

*** The present most beautiful copy is in a very remarkable binding of dark blue morocco.

It was probably bound for George II by Churchill and Castle. The sides are enclosed with a broad gilt frame richly ornamented with spirals of foliage containing in the curves figures of eleven different insects and a snail. The centre of the covers contains a large diamond-shaped ornament built up with a number of elaborate small tools, and with a King's crown and birds. The panels of the back contain a large centre ornament between four sprays. The boards are lined with marbled paper, and the edges of the leaves are gilt.

We cannot trace any other example of this very curious and beautiful binding.

This Edition of the Book of Job is printed in metrical form. The Hebrew version, in Hebrew and Italic type, is printed upon one page, while on the page opposite is the Latin version of Albert Schultens.

(C) £42

221

SENECA.

TRAGOEDIAE.

8vo. *Jean Elzevier, Leyden*, 1661.

*** Bound by *Duseuil* in red morocco with *doublures*. (*A companion volume to the Cicero of* 1688, *see* ante.)

The sides are edged with a three-line gilt fillet, stopped at the corners with a rosette. The back has raised bands, and in each panel is a large finely engraved fleuron surrounded by dots and stars and within curved tool corner-pieces.

The *doublures* are of red morocco, framed with a gilt roll of lily pattern. The end leaves are of marbled paper, and the edges of the leaves are gilt over marbling.

£75

222

SETTLE (ELKANAH).

A PINDARIC POEM on the Propagation of the Gospel in Foreign Parts—A Work of Piety so Zealously Recommended and Promoted by Her Most Gracious Majesty.

4to. *London*, 1711.

*** EXTREMELY RARE. There was no copy in the Church Collection, and the book appears to be totally unknown to all Bibliographers.

It contains references to the North American Indians.

The Arms on the binding, which is of calf, are those of the widow of Sir Edward

Smyth, of Hill Hall Essex: Sable, a fers dancetty argent billetty (here wrongly given ermine) between three lioncels rampant guardant of the second each supporting an altar or flaming proper (Smyth). Impaling the wife's arms quarterly—1 and 4: Or three dolphins salient azure (Vandeput); 2 and 3: Vert three pineapples or (Jaupine).

(c) £45

223

SHERIDEN (T.).

A DISCOURSE OF THE RISE AND POWER OF PARLIAMENTS, of Laws of Courts of Judicature, of Liberty, Property, and Religion.

8vo. 1677(8).

*** Bound for Lady Coke.

The binding of this volume is a delightful specimen of English work of the Restoration period, in wonderful preservation. It is of black morocco covered with gilt tooling. A geometrical design forming three irregular panels down the centre, with side wings, is built up with the drawer-handle tool, and the inside of the panels and spaces adjoining are filled with fleurons and ornaments of dotted work, while all the background is covered with gold dots and spangles. The smaller spaces at the sides are filled with spiral toolings, and those at the top and bottom with pyramids of scale work. Round the edge runs a border worked from a roll. The panels of the back contain a gold fleuron between curved tools. The edges of the leaves are gilt, and the boards lined with marbled paper. The bindings of the Restoration are very distinctive and individual in style, and owe little or nothing to Foreign influence. On the covers are the initials K C. The initials are those of Katherine, daughter and co-heir of Sir William Dyer, who married Sir Edward Coke of Longford.

This work of Sheriden's is not only excessively rare, but of great interest, both on account of the light it throws on Irish political affairs, and because of the enlightened policy which it recommends of employing a system of reconciliation and toleration to meet the difficulties of administration. It was reprinted so lately as 1870 under the title "Some Revelations in Irish History."

£40

224

SOPHOCLES.

TRAGOEDIAE VII. In quibus praeter multa menda sublata, carminum omnium ratio hactenus obscurior, nunc apertior proditur, opera Gulielmi Canteri.

16mo. *Christopher Plantin, Antwerp*, 1579 1580.

*** This choice copy is ruled with red lines and bound in red morocco *by Boyet*. The sides are bordered with a three-line gilt fillet stopped at the corners with a rosette. The panels of the back have a fleuron in the centre between stars and smaller fleurons.

The *doublures* are of red morocco with a gilt tooled framework. The edges of the leaves are gilt over marbling, and there are marbled end papers.

£35

225

SPANHEIM (FREDERICK).

L'ATHÉE CONVAINCU, en quatre Sermons sur les Paroles du Pseaume XIV, Vers. I. L'Insense a dit en son coeur, il n'y a point de Dieu. Prononcez en l'Église de Leyde.

8vo. *Daniel A. Gaesbeeck, Leyden*, 1676.

*** A particularly choice example of *Florimond Badier's mosaic* binding.

It is of red morocco richly gilt, each cover is edged with a framework made with an ornamental roll, within plain and dotted fillets. In the centre is a diamond-shaped mass of gilt work built up with various fine dotted tools of curves, leaves, and spirals worked round a small centre-piece. The spaces above and below and in the corners of the framework are also ornamented with similar tools. The back is fully gilt, with a large rosette in each panel. The edges of the leaves are gilt. The centre-piece is black, and the interior of the leaves on the sprays and of the small circular tools is filled in either in silver or in black. The petals of the rosettes on the back are black and silver alternately.

(c) £63

226

SPINOZA (BARUCH DE).

TRAITTE DES CÉRÉMONIES SUPERSTITIEUSES Des Juifs tant Anciens que Modernes.

A Amsterdam, Chez Jacob Smith, M.DC.LXXVIII.

1678.

*** *Possibly an unique copy of this famous Work.*

This French version first appeared with the title " La Clef de Sanctuaire, par un scavant homme de notre siècle, *Leyden*, Pierre Warnaer, 1678." Owing to the notoriety gained by the book, a new title was substituted, " Traité des Cérémonies Superstitieuses de Juifs, tant Anciens que Modernes, *Amsterdam*, Jacob Smith, 1678," and, finally, a third title was used " Reflexions curieuses d'un Esprit des-Interessé sur les matières les plus importantes au Salut, tant Public que Particulier, *Cologne*, Claude Emanuel, 1678." The real place of printing appears to have been Amsterdam. The " Remarques " at the end are by Spinoza himself, and do not occur in the original Latin.

The present copy, which contains all three Title-pages, is possibly unique.

This is the Marquis de Coislin's copy, and is in the Original red morocco binding, probably by Derome. Round the sides runs a three-line gilt fillet, stopped at the corners with a rosette. The panels of the back are framed with a two-line fillet, and have a small ornament in the centre. The boards are lined with marbled paper, and

the edges of the leaves are marbled under the gold. In the centre of each cover is an Armorial device. On a plain shield are the arms: Gules, three bands chequy argent and azure, supported by two animals, dogs or foxes. The whole is on a Peer's mantle surmounted by a Coronet.

£42

227

SWINBURNE.

The Original HOLOGRAPH MANUSCRIPT of his Poem "CHASTELARD—A TRAGEDY."

This Manuscript comprises:

(*a*) Title-page with list of *Dramatis personae* on the reverse.

(*b*) Text of the Poem, 113 *pages*, small folio. (1865.)

Together 114 *pages*, small folio. *Entirely in the Poet's autograph.*

*** A magnificent Manuscript, and by far the most important Author's Manuscript that has occurred for sale during the last thirty years at least.

It is only surpassed by the Manuscript of Keats's "Endymion," which we sold to the late Mr. Pierpont Morgan in 1890.

This Manuscript is not only *absolutely complete*, but every line of it is in Swinburne's own handwriting, not one word being in the hand of an Amanuensis. It is, moreover, crammed with Swinburne's cancels, corrections, and additions.

Of the 113 pages of the text of "Chastelard," *no less than 23 pages also have Swinburne's holograph manuscript on the reverse*, in some cases filling the entire folio page, in others a verse or so, thus making, in all, 137 pages in the Poet's handwriting.

We believe that competent critics consider "Chastelard" to be Swinburne's greatest Poem. It was published in 1865.

Accompanying this Manuscript is the Original Holograph Manuscript of George Meredith's famous *Eulogy* on Swinburne. It covers 4 pages 4to, and is signed and dated 14th April 1909 (*Swinburne died four days previously*).

This Manuscript of "Chastelard" is enclosed in a superbly decorated binding of brown morocco. The binding is an exact reproduction, by Rivière, of the "Scots Acts" of 1566, which was bound for Mary Stuart, and is now in the British Museum.

£1,500

228

TASSO.

LE PROSE (rivedute da Varchi).

Small 4to. *Venice*, 1525.

*** *This unique and most precious copy of the poet Bembo's work is filled with notes and annotations entirely in the autograph of Tasso.*

It also contains an original Poem in Tasso's autograph.

The volume bears pathetic evidence of having been in Tasso's possession during the years (1579-1586) of his confinement in the Hospital of St. Anna.

The following Epistle, which he has written on the front page, is obviously addressed to the Princess Leonora d'Este—" the beloved of Tasso."

" From the day when I looked upon your stupendous beauty and graces, sole Patroness of my life, I immediately became a mass of living and inextinguishable fire. Many times, hoping to smother it, I had recourse to absence; but then my eyes, deprived of their living Sun, continually poured forth as it were a living fountain of scalding tears; and being in your presence, contemplating the unprecedented marvel at its affable sweetness, the restrained and ardent desire arises; the savage jealousy, the uncertainty of being found pleasing, assail my heart with such fierce strife that many times my state has been nigh unto death."—*Translation.*

Lower on the page is a second Inscription. It is doubtless an allusion to the death of Leonora, the Poet's " second Angel," and to Lucrezia, her elder sister, " the first Angel."

At the end of the volume an original Poem is written in the neat slanting hand which Tasso used in his Correspondence.

This most important Souvenir of the Poet passed from the possession of Professor Rosini to George Hibbert, from Hibbert's library into that of Sir William Tite, and, finally, to the late Mrs. Singleton (better known under her *nom de plume* of " Violet Fane ").

The volume is in its Original vellum binding just as it was when Tasso handled it.

(C) £250

229

TASSONI.

LA SECCHIA RAPITA Poema Eroicomico Di Allessandro Tassoni. *In Parigi Appresso Lorenzo Prault e Pietro Durand. M.DCC.LXVI.*

8vo. 2 vols. in 1. *Red morocco. Parigi,* 1766.

*** *Top edges gilt, other edges entirely Uncut.*

Contains 2 engraved Titles, each with a different *fleuron*, an engraved Dedication, 1 Medallion portrait by Le Roy after Gravelot, and 12 full-page Engravings after Gravelot by Duclos, Le Roy, Née, Pasquier, Rousseau, and Simonet.

There are also 12 *en-têtes* by Gravelot, Le Roy, Marillier, and Oueverdo, engraved by Le Roy, and 12 *Culs-de-lampe* by Huet and Marillier, engraved by the same.

Inserted in the present copy is an Autograph Letter, signed, by Gravelot, dated 1st April 1758.

No copy in Uncut state is recorded by Cohen-De Ricci.

£25

230

TEN COMMANDMENTS (THE).—Here begyneth the ten cōmaūdementis of God ye which euery man mote kepe if he wulle com to blysse. (*On page 7.*) Here bene ye seuene dedly synnes þat euery man most flee, if

he wolde be saued for þei ben þe large weie to helle. (*On page* 14.) Ardeat in nobis diuini feruor amoris. This short pistelle þat followeþ is deuyded in sundry maters eche matere by him selfe intitlid as þis kalendeer showiþ etc.

Small 4to. *Manuscript on Vellum. Bound in calf. Saec. XV.*

*** An unique South English Manuscript written in the reign of Henry V.

It covers 66 pages of Vellum, very neatly written in long lines, 32 to a full page ($6\frac{1}{2}$ by $4\frac{1}{2}$ in.). It is ornamented with pen-letters and blue and red-painted Capitals.

This important Manuscript is divided into two parts. The first part, occupying thirteen pages, contains the Ten Commandments with short explanations, the Ten Vengeances taken upon the men of Egypt for breaking the Commandments, the Seven Deadly Sins, the Seven bodily works of mercy, the Seven ghostly works of mercy, the Five senses of the body and mind, the Virtues, the Seven Sacraments, the Eight tokens, and a final Prayer. The remainder of the Manuscript contains a Treatise or Epistle on the Love of God. This is divided into four parts treating of " Ordeyne " love, " Clene " love, " Stedefaste " love, and " Perfyte " love, and each part is subdivided into a certain number of points, all explained and illustrated by texts from the Scriptures and quotations from the Fathers.

From certain forms of spelling, as, for instance, the suffix *lich* for *ly*, as " gostlich and bodelich," the Work was almost certainly written in the South of England. *No clue is given to the Author, nor is any other Manuscript of it known.*

£210

231

TENNYSON (ALFRED, LORD).

The Unique Original Set of DORÉ'S PROOF ILLUSTRATIONS to " THE IDYLLS OF THE KING."

1868.

*** Each of the eight Proofs bears the Autograph signatures of:

1. Tennyson.
2. Doré (the Artist).
3. The Engraver.

These Proofs are on India paper and measure $16\frac{1}{2}$ by 12 inches.

Mounted and bound in red morocco extra.

THE PRESENT IS THE ONLY SET OF PROOFS or, indeed, of any illustrations to his Poems which were SIGNED BY TENNYSON.

The first proof is of Doré's portrait of the Poet.

£150

232

TRESSAN (LE COMTE DE).

HISTOIRE DE GERARD DE NEVERS Et De La Belle Euriant Sa Mie. Par Tressan Édition ornée de figures en taille douce dessinées par Moreau le Jeune.

A Paris, De L'Imprimerie De Didot Jeune. 1792.

18mo. *Red morocco. Paris*, 1792.

*** *Top edges gilt, other edges entirely Uncut.*

Contains 4 Engravings by Moreau, engraved by Dupreel, De Ghendt, Malbeste, and Simonet.

Inserted is an Autograph letter, signed, of the Comte de Tressan.

£15

233

VADÉ.

OEUVRES POISSARDES De J. J. Vadé, Et De L'Ecleuse, *De L'Imprimerie De Didot Jeune.*

A Paris,

Chez { *Ve Defer Demaisonneuve, rue S. Severin, No.* 110.
Josse, quai des Augustins, No. 35. *L'An IV.*

18mo. *Red morocco. Paris*, 1796.

*** Printed on Vellum paper.

Top edges gilt, other edges entirely Uncut.

The Portrait of Vadé and the 5 Engravings are in two states, *Proofs before the letter* and ordinary impressions.

No copy in Uncut state is recorded by Cohen-De Ricci.

£25

234

VALERIUS FLACCUS (C.).

ARGONAUTICA.

8vo. *Aldus, Venice*, 1523.

*** The First Aldine edition.

The present copy is in an early and very remarkable Venetian binding.

The whole of the sides are covered with an elaborate strapwork pattern enamelled in blue, green, and cream colours. The back has raised bands with gilt lines and a

small flower in each panel. The boards are lined with white paper, and the edges of the leaves are gilt. The book itself is ruled with red lines.

This very beautiful binding is almost Contemporary with the Book, and may be ascribed to the years 1530-40.

The Conclusions of the eighth Book, and the ninth and tenth Books, in this Edition, were added by Jean Baptiste Puis and translated from Appollonius Rhodius. The version of *Orpheus*, which concludes the book, was made, according to the Preface, " per Mediolanensium Cribellorum quendam, nomen habere non potuimus," but whom Barthius identified, later, as Leodrisio Cribelli of Milan, a friend of Philelphus.

(c) £135

235

VALOIS (MARGUERITE DE).

LE LIVRE D'AMIS, de la Reine Marguerite de Valois.

1604-8.

*** Unique.

This most precious and very beautiful souvenir of the friendships of *la Reine Margot* is illustrated with twenty-one brilliantly coloured Miniatures.

Some represent such early stories as Pyramus and Thisbe, Hero and Leander, Perseus and Andromeda, and the Judgment of Paris. All, however, except two, which depict François I before Pavia, and the Perils of the Sea, deal with *les affaires de Cœur*. In one, two Knights are fighting before the Lady, who holds the wreath; in another, Cupid is conducting a Lover to his Lady concealed in a labyrinth (which has no entrance beyond the outer one). In another the Lover is held in chains and pierced with arrows.

The detail in these large Miniatures is especially noticeable, the Costumes being extremely carefully drawn. On the leaf opposite each of the twenty-one pictures is a " huictain," or verse of eight lines, explaining it.

The " Marguerite " binding is of white morocco, and round the sides runs a frame of narrow gilt ornament edged with gilt fillets. Within is a diamond-shaped panel frame filled with ornament and edged with fillets. In the centre of the panel is a wreath with smaller wreaths on each side. In the space between the panel frame and the border are four framed ovals, two of which contain marguerites. The whole remaining space on the side is dotted with the Royal fleur-de-lys.

This lovely binding may be ascribed to Clovis Ève.

(c) £800

236

VELLEIUS PATERCULUS.

8vo. *Pierre and Corneille Hackius, Leyden and Rotterdam*, 1668.

*** Bound by *Duseuil* in red morocco with *doublures*. (*A companion volume to the Cicero of* 1688, *see* ante.)

This copy, which is ruled throughout with red lines, is in a particularly choice red

morocco binding. The sides are bordered by a three-line gilt fillet, stopped at the corners with a rosette. The panels of the back are ornamented with a fleuron between stars and dots, and the rest of the space is filled with small tools.

The *doublures* are of the same red morocco bordered with a gilt frame made with the lily-and-leaf pattern roll. The end leaves are of marbled paper and the edges of the leaves are marbled under the gold.

£75

237

VIRGILE.

LES GÉORGIQUES DE VIRGILE, Traduction Nouvelle En Vers François, Enrichies de Notes & de Figures; Par M. Delille, Professeur en l'Université de Paris, au College de la Marche.

A Paris, Chez C. Bleuet, Libraire, sur le Pont-Saint-Michel. M.DCC.LXX. Avec Approbation, Et Privilege Du Roi.

8vo. *Red morocco.* 1770.

*** *Top edges gilt, other edges entirely Uncut.*

The present copy is printed on "papier de Hollande," and contains an engraved Frontispiece by De Longueil after Casanova, and 4 full-page Engravings by De Longueil after Eisen.

No copy in Uncut state is recorded by Cohen-De Ricci.

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VOLTAIRE.

LA HENRIADE, Nouvelle Edition.

A Paris Chez la Veuve Duchesne, Saillant, Desaint, Panckouke et Nyon, Libraires.

8vo. 2 vols. *Red morocco. Paris,* 1770.

*** Printed on "papier de Hollande."

Top edges gilt, other edges entirely Uncut.

There is an engraved Frontispiece, an engraved Title-page with a beautiful medallion Portrait of Voltaire, 10 Illustrations, and 10 Vignettes by De Longueil after Eisen.

Added to the present copy is a Portrait of Henry IV, designed and engraved by St. Aubin.

Inserted in Volume 1 is an Autograph Letter of Voltaire.

No copy in Uncut state is recorded by Cohen-De Ricci.

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VOLTAIRE.

CROQUIS DE DIVERS PORTRAITS DE VOLTAIRE. Dessinés dans le cours de sa vie par Hubert de Genève et gravés par Villeret.

A Paris chez Remoissenet, Md. d'Estampes. Quai Malaquay, No. 9.

Royal 8vo. *Red morocco.*

*** A Set (53) of Hubert's well-known portraits of Voltaire.

Complete copies of this *Receuil* appear to be of excessive rarity, and entirely unmentioned by Bibliographers.

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An Autograph Letter of Voltaire is inserted.

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The Collection of Very Important HOLOGRAPH LETTERS addressed to Voltaire.

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(*It will be remembered that Frederick had written some very scandalous Verses about Madame de Pompadour.*)

Then follow extremely interesting Letters to Voltaire from Sophia Frederika Wilhelmina of Prussia, Margravine of Baireuth (*Sister of Frederick the Great*), Ulrica of Prussia, Queen of Sweden (*Sister of Frederick the Great*), John Wilkes, and the Marquis Condorcet.

The Collection is bound in a volume, red morocco.

A full précis *of every Letter accompanies the Collection.*

(See *ante*, No. 190, *supra* Pompadour.)

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The Original HOLOGRAPH DRAFTS, which were carefully preserved by Voltaire until his death, of 40 of his famous LETTERS to Frederick the Great.

These Drafts, which are crammed with Voltaire's erasures, alterations, and additions, constitute a Manuscript of unexampled importance.

Moreover, these Letters contain the Original Poems which were sent by Voltaire to Frederick for the latter's criticism.

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*** *This is without question the most important Voltaire Manuscript that can ever be acquired.*

Within the limits of a Catalogue it would be futile to attempt to give even the briefest *résumé* of these intensely interesting Literary, Political, and Personal Letters.

They are the most remarkable that ever passed between two persons so widely different in station.

One Letter, for example, covers no less than 16 *pages*, 4to.

In addition, there is an important Letter from Voltaire to Frederick's Sister, Wilhelmina of Prussia.

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A full précis *of every Letter accompanies the Collection.*

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VOLTAIRE.

LE BON SENS, ou idées Naturelles opposées aux Idées surnaturelles. HELVETIUS (C. A.). Le vrai Sens du Systême de la Nature.

8vo. 2 vols. in 1. *A Londres*, 1774.

*** A beautiful Contemporary binding *à la grotesque.*

This copy is in yellow morocco, with a three-line gilt fillet running round the edges of the sides. The back is smooth with bands, and the panels entirely covered with a repetition of a small curved tool of a style popular in France in the Eighteenth century, and known as *à la grotesque*. The edges are marbled under the gold.

"Le Bon Sens," "plus terrible que le Systême de la Nature," is ascribed both to Voltaire and Baron d'Holbach.

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The Important Collection of 12 HOLOGRAPH LETTERS, SIGNED, and 1 LETTER, SIGNED. Covering 33 *pages*, 4to and 8vo, and dating from *21st November* 1851 to *27th November* 1882.

*** These Letters have been translated and fully described by Miss K. Schlesinger, an authority on Wagner.

The first Letter is to Von Ziegesar and is UNPUBLISHED. Von Ziegesar com-

missioned Wagner to write an Opera for Weimar, and in this letter Wagner breaks the Contract. " You will learn from Liszt that it was my honest and earnest desire to write in the near future a Work suitable for performance in Weimar, but that I eventually became conscious that the poetical theme I had selected for the purpose would make quite different and much more extensive demands for its artistic production," etc.

The second Letter is to F. von Dingelstadt, the General Intendant at Weimar Theatre, accepting an offer for his Opera " Rienzi."

The third Letter is to Franz Abt and is entirely relative to his Opera " Tannhäuser," which the Ducal Theatre in Brunswick wishes to perform.

The fourth Letter is to C. von Sidorowitz and is Wagner's answer to him; it relates to financial assistance.

In the sixth Letter Wagner refers to his pension from the King of Bavaria as his only fortune, and mentions his " Nibelungen."

The seventh Letter is relative to the " Meistersinger " performance in Hanover, where it was performed for the first time.

The ninth Letter is *extremely important*, being relative to no less than 5 of his Operas: " Die Meistersinger," " Rienzi," " The Flying Dutchman," " Tannhäuser," and " Lohengrin."

The tenth Letter is relative to the " Götterdämmerung."

The eleventh Letter is only PARTLY PUBLISHED, and is relative to " Rheingold " and " Walküre," which Wagner insisted should be performed together.

The twelfth Letter is to General von Rudolphi, Intendant of the Ducal Court Theatre, and is relative to " Götterdämmerung " and the " Ring of the Nibelungen." " What induced you to take upon yourself the task of so very exceptional a venture as a complete production of the ' Ring of the Nibelungen ' ? "

The thirteenth Letter (*27th November* 1882) is to Adolf von Gross of Bayreuth, Wagner's trustee for his wife and son. This Letter is of the utmost importance, as it is entirely relative to disputes and litigation with Voltz and Batz and Frau Lucca concerning the rights of performance for his Operas, which, according to Glasenapp, shortened Wagner's life.

These letters are inlaid to small 4to *size, and enclosed in a green morocco portfolio.*

£350

244

WARING (HENRY).

THE RULE OF CHARITY Or, The Liberal Man's Guide; Design'd For the Use of all good Christians. Being the Pious Result of a Forsaken Convert's Ordinary Meditations. By H. W. Gent. Licensed according to Order. *London, Printed for the Author, in the Year MDCXC.*

8vo. 1690.

*** In a *Mosaic Binding*, probably by *Nott.*

This binding is composed of red and orange leathers inlaid on black morocco, the whole being covered with gold tooling of the richest description.

The groundwork is of black morocco, and in the centre of each side is an irregu-

larly outlined oval of applied red morocco covered with gold tooling. Above and below are two corner-pieces of yellow morocco also richly gilt. The exterior border is filled with sprays of foliage ending in large and small tulip buds and flowers of red and yellow leather. The boards are lined with marbled paper, and the edges of the leaves are gilt.

Nott bound all Lord Chancellor Clarendon's choicest books. He also bound for Samuel Pepys, as is recorded in the "Diary."

The book, which was privately printed, is dedicated to Catherine of Braganza, the widowed Queen of Charles II.

The present is probably the Dedication copy to the Queen.

This is one of the choicest Jacobean Bindings in existence.

(c) £180

245

WASHINGTON (GEORGE).

The Original LETTER dated *26th November* 1783, which he addressed "To the Ministers, Elders and Deacons and Members of the Reformed German Congregation in the City of New York."

This is Washington's reply to the Congratulatory Address upon his entry into New York. A splendid Letter covering two pages folio, full of the noblest expressions of Lofty Patriotism.

*** The "illustrious and happy event," referred to at the beginning of this Letter, was the TERMINATION OF THE WAR FOR AMERICAN INDEPENDENCE AND THE WITHDRAWAL OF THE ENGLISH TROOPS.

On *2nd November* Washington read his Farewell Address to the Army, and on *25th November, the day before the above Letter was written*, he made his triumphal entry into New York, upon which occasion "The Reformed German Congregation of New York" presented him with the Congratulatory Address to which THE PRESENT LETTER IS WASHINGTON'S OFFICIAL REPLY.

The body of the Letter is in the handwriting of his Secretary, but the signature is in Washington's own hand.

Bound in blue morocco.

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WATELET (CLAUDE HENRI).

L'ART DE PEINDRE.

Small 8vo. *Amsterdam*, 1761.

*** *In a beautiful Contemporary binding of red morocco in the manner of Lemonnier.*

Round the sides runs a three-line gilt fillet, stopped at the corners. In the centre of each cover is an inlay of green morocco, over which is a pomegranate upon a gilt

stalk with small leaves and buds, and at each corner is a small gilt pomegranate. The back is flat with bands, and in each panel is a flower-spray within curved tools and dots. The boards are lined with purple paper, and the edges of the leaves are gilt.

This Edition contains an engraved Frontispiece, a number of vignettes, all the latter signed by the Engraver, N. v. Frankendaal, and eight Portraits.

In the preliminary " Explication " the Author says that he himself engraved the illustrations under the eye of the Artist who designed them.

(c) £75

247

WELCHMAN (E.).

A PRACTICAL DISCOURSE ON THE PARABLE OF DIVES AND LAZARUS.

8vo. 2 vols. in 1. *A. and J. Churchill, London*, 1704.

*** This copy is in a black morocco binding by *William Churchill*, the Royal binder. The side is decorated with a large diamond-shaped panel, formed by a fillet, with one plain and one toothed line. On each side of this is a series of curved tools with smaller stamps at the joints. In the centre is a diamond-shaped ornament outlined with drawer-handle tools, and filled with formal fleurons. In the triangular corners between the panels and the sides are stiff branch sprays ending in thistles and formal tools. Over the background are scattered dots of various sizes, small crosses, and formal tools. The panels of the back are gilt, there are marbled end papers, and the edges of the leaves are gilt. This is an excellent example of the high standard of decoration and design set by the later Stuart binders.

The present is the Dedication copy to Lady Bower.

£30

248

WESLEY (CHARLES).

The Original and AUTOGRAPH List of the SUBSCRIBERS to his HYMNS and SACRED POEMS.

8vo. 1749.

*** The present particularly interesting Manuscript, entirely in the autograph of Charles Wesley, contains his List of the Subscribers to his " Hymns and Sacred Poems," which was printed at Bristol in 1749 in two volumes.

According to Stevenson (Wesley's biographer) the *Hymns* were published by Subscription to raise funds for Wesley's marriage to Sarah Gwynne, and this is no doubt correct.

This long List of Subscribers is extremely interesting. Among the Welsh ones are the names of Marmaduke Gwynne (whose daughter Charles Wesley married), and the various members of the Family.

There are also the names of numerous prominent Methodists, such as Selina

Hastings, Countess of Huntington; George Whitefield, and others. The Rev. Mr. Mn. who occurs at the head of one page, was doubtless the Rev. Martin Madam, a convert of the Wesleys.

Pasted on the cover is the Original printed "Proposals for printing by Subscription Two volumes of Hymns and Sacred Poems." This is dated 18th December 1748.

(c) £105

249

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MUSARION Ou La Philosophie Des Graces Poeme En Trois Chants De Wieland Traduit de l'Allemand par M. De Laveaux.

A Basle Imprimé avec des caractères de G. Haas, Chez J. Jacques Thurneysen, le Jeune. M.DCC.LXXX.

8vo. *Red morocco.* 1780.

*** Printed on "papier de Hollande."

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Contains an engraved Frontispiece by Holzhalb after St. Quentin, 3 full-page Engravings, and 3 Culs-de-lampe by Holzhalb after St. Quentin.

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WILFRED OF YORK (SAINT), LIFE OF.

4to. *English Manuscript on Vellum. Old calf. Saec. XII.*

*** *An unique and very precious Twelfth-century Manuscript.*

It was almost certainly written at either York or Ripon, and dates from the reign of Henry II.

North of England manuscripts as early as the Twelfth century are practically unknown outside the National Archives.

St. Wilfred of York was born A.D. 634, and was in early life a member of the Monastery of Lindisfarne in Northumberland. For some years, between 653 and 658, he lived in Rome, where he had gone with Biscop, a founder of Monasteries in England. On his return he entered the Monastery of Ripon. After he had been ordained Priest, about the year 663, he took part in the controversy at Whitby, where he so ably championed the Roman cause against the Columbite party that he was soon afterwards appointed Bishop of York. For some years he had trouble in his Diocese, St. Chad having been appointed in his place, and the Bishopric divided by the King of Northumbria. He journeyed to Rome to protest, and after various difficulties was finally

restored to the reduced see of York and Monastery of Ripon. Leaving York he became for a time Bishop of Leicester, but a quarrel with the King sent him once more to Rome, where, after a successful appeal, he returned, and, having become reconciled to Archbishop Brihtwald, became Bishop of Hexham.

The Author of the "Life" of St. Wilfred was Eadmer, Chaplain to Archbishop Anselm and Precentor of Christ Church, Canterbury.

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